Orchestral Conducting Pedagogy:

A case study of participants' perceptions of teaching and learning in the *Symphony Australia* conductor development programme.

By

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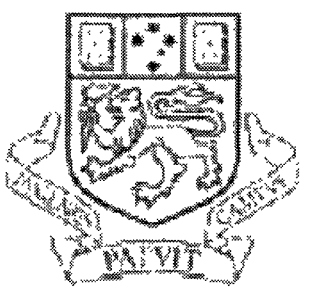

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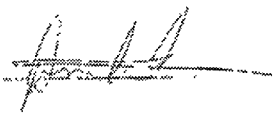
Signed: 

Moldova Philharmonic Orchestra in rehearsal - Chishinau – 2005
Musical Director – Darren Postema

Abstract

The purpose of this study was to examine the phenomenon of orchestral conducting pedagogy through a case study investigation of one module of *Symphony Australia's* year-long conducting development programme. Much has been written about the characteristics of conducting practice and the role of the conductor with significant research into gesture, leadership and the relationship between conductor and orchestra. However, research that investigates the ways in which orchestral conducting is taught, particularly within the context of a conducting master-class workshop, is scarce. For this reason, two questions were formulated to underpin this case study investigation;

1. What does orchestral conducting pedagogy look like?

2. How does teaching and learning occur within a conducting master-class workshop environment?

The study investigated orchestral conducting pedagogy by exploring workshop participants' perceptions of teaching and learning through interview and intensive observations. The participants included student conductors (6), auditors (2), ensemble musicians, (3) the artistic administrator (1) and the maestro (1). The aspiring young experienced student conductors were required to rehearse specific repertoire with a live semi-professional ensemble over five consecutive days in preparation for a public performance with the Melbourne Symphony Orchestra. Interview and observation data were generated with participants throughout the period of the workshop.

This study found that orchestral conducting pedagogy (within this workshop environment) is a highly intense activity that placed enormous stress upon participants' (musicians, auditors, student conductors and maestro) emotional, physical and musical capabilities. The workshop environment

fostered numerous opportunities for student conductors to participate as instrumentalists with the accompanying instrumental ensemble, review each other's performances, implement advice from the maestro, experience independence in making musical decisions, rectify performance mistakes, make demands upon musicians, refine rehearsal skills, ask appropriate questions, and develop a disposition that could tolerate personal criticism.

Mentoring was the dominant intentional teaching approach used in the workshop although coaching was used frequently through the critical feedback and demonstrations given by the maestro during the rehearsals. A key teaching strategy adopted by this maestro was to create an intense environment that simulated a professional performance experience and compelled a style of participation, which placed responsibility and decision-making, predominately in the hands and voice of the student. Although most participants expressed the view that their expectations about the value of the learning experiences within the workshop had been satisfied, disparities were evident between student participants' perceptions and those of the maestro. The latter expressed disappointment that students were not sufficiently self-regulated and independent to take advantage of the rehearsal opportunities.

Orchestral conducting is a complex role requiring competence in both musical and non-musical skills. The practical performance experience offered by such workshops forms a highly relevant component of pedagogical practice and offers significant opportunities for students to increase their knowledge of the orchestral repertoire, refine technique, and develop leadership and communication skills. This study recommends further investigation into the process of acquiring expertise through such master-class workshops and apprenticeships. This study also recommends additional research into the implications for pedagogy of having greater discussion and analysis of theoretical/musical issues relating to the repertoire and the process of learning to conduct, within the conducting master-class workshop environment.

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CHAPTER 1

Introduction

This study investigates the phenomenon of orchestral conducting pedagogy through the lens of an Australian conducting master-class workshop targeting young experienced musicians with professional ambitions. The mysterious and specialised nature of the conducting profession (Lebrecht, 2001; Schuller, 1998; Stanislavsky, 1989) makes this phenomenon an interesting and unique focus of inquiry. Numerous views exist concerning the ways in which the musical and non-musical skills necessary for orchestral conductors can be incorporated into a programme of learning that leads to the competent direction of a symphony orchestra including accounts of specific approaches to performance practice (Hazeldine, 2006; Kohut, 1992; Pollack, 1991; Willetts, 2000). However, research in music education into the phenomenon of conducting pedagogy and the teaching and learning practices of conducting has been limited.

Pedagogy has been described as the art or science of teaching including the strategies and content of instruction. Some educators use the term to describe how teachers manage classroom instruction that helps students learn the subject material (Heck & Crawford, 2004). Others have explained pedagogy by arguing that it is a process of "developing clearly defined, measurable outcomes for teaching and an evaluation plan that provides supportive and summative feedback" (Banilower et. al, 2006, p. 1). Another understanding (that suits professional development and provides a basis for analysing orchestral conducting pedagogy) is one that advocates a process where specific activities and tasks are designed to impart knowledge and provide unique and relevant experiences (Webb, 2003, pp. 6 - 7). Various aspects of pedagogy have also been researched and categorised using terms such as "establishing rapport", "focus", "task", "action", "checking", "mediation" and "transferring" (Robertson, Fluck, Webb & Loechel, 2004). The process of how a teacher chooses to present material, ask questions, correct misconceptions or encourage students to communicate in a specific

way are important issues in the pedagogy of orchestral conducting and will be discussed in this research.

The roots of this study go back to my first experiences of conducting pedagogy as an undergraduate music education student in 1987. Two years into the course, students were provided with the opportunity to undertake a one-semester unit of study in conducting with the then musical director of the Canberra Symphony Orchestra in Australia. The maestro provided weekly instruction to a class of five novice conductors in front of a large mirror. The instruction involved learning to conduct beat patterns, change tempo and show dynamics through a study of excerpts from *Beethoven's first symphony in C major, Opus 21* and Stravinsky's ballet music, *Petrouchka*. The final examination included a 10-minute rehearsal with two pianos of these two works. This first experience of conducting pedagogy began my long-term interest in conducting as a discipline that could be studied and practised. The maestro encouraged my participation through comments that suggested I had potential to succeed as a conductor and I saw the course as both useful and relevant to my role as an assistant conductor of the University's brass ensemble and my future career as a High School music educator responsible for leading bands and choirs.

I became further acquainted with the complex and demanding role of the orchestral conductor through my professional association as a trumpeter with numerous symphony orchestras in Australia, South Africa and Europe. Whilst this experience taught me about the qualities of leadership, communication through gesture, rehearsal efficiency and developed an understanding of the interpretation of specific repertoire, I was perplexed as to why instrumentalists and music educators were not given more training and education in developing skills that they were likely to need and demonstrate to some degree during their professional musical careers.

Initially, I chose to explore the concept of musical gesture, as non-verbal communication forms an important part of conducting technique and the research literature outlines a range of methods for helping develop and improve such skills (Kun & Hill, 2004; Lee, Wolf & Borchers, 2005;

Roshong, 1980). However, after attending a number of conducting workshops and competitions sponsored by the organisation, *Symphony Australia*,[1] between 1999 and 2001, I became enthusiastic about exploring a particular style of teaching that placed the student in a central leadership role with professional musicians and allowed them to receive feedback from multiple perspectives. What differentiated these workshops from other master-classes that I had attended was the emphasis on professional level performance and students being given opportunities to discover their own strengths and weaknesses. After discussing my observations with various colleagues, it was decided that this study would focus on one of the *Symphony Australia* workshops and would investigate research questions that connect teaching and learning strategies with the expertise of the maestro and the unique workshop approach. Accordingly, the study investigates the following questions;

1. What does orchestral conducting pedagogy look like?

2. How does teaching and learning occur within a conducting master-class workshop environment?

The following subsidiary research questions interrogate these questions:

(1.i) How is orchestral conducting pedagogy structured and organised?

(1.ii) What are the characteristic features of the teaching and learning environment of orchestral conducting?

(2.i) What knowledge and skills did participants seek to develop by attending these workshops?

(2.ii) What teaching strategies were employed to facilitate learning?

(2.iii) How did student conductors respond to the teaching strategies being used?

[1] Symphony Australia is the organisation which sponsored the national conducting master-class workshops and granted their permission and cooperation with this research.

(2.iv) What were the participants' perceptions of the role of the conductor and the process of becoming a professional?

These questions have been addressed through a case study approach using observations and interviews with key participants as the data generation methods. I have chosen teaching and learning strategies as a central theme as this facilitates a discussion about the theoretical and practical orientation of orchestral conducting pedagogy.

This study also holds a strong personal and practical focus in the methodology. My stance as a researcher was that of a 'researching orchestral student conductor and auditor'. Through this study, I wanted to deepen my understanding of how conducting is taught and whether this type of workshop offers possibilities to inform our understandings of the nature of conducting pedagogy. The accounts by the students of their conducting experiences provided me with the opportunity to reflect on my journey and development in the process of learning to conduct.

In Chapter two, I provide a review of the relevant literature in the field of conducting pedagogy, the context in which it has developed, the current research in the area, teaching and learning strategies, and relevant theories and models that provide a rationale and explanation for orchestral conducting pedagogy. In Chapter three, I discuss theoretical and methodological issues pertaining to the conduct of the research. I provide a description of the case and the methods and techniques employed to investigate the phenomenon of orchestral conducting pedagogy and the process of data analysis. Chapter four contains narrative accounts of the experiences and perceptions of six student conductors and an eminent maestro. These narratives are accounts developed from multiple perspectives and incorporate observational and interview data obtained from the workshop activities and rehearsals. Chapter five gathers together and discusses an interpretation of the findings. I finish the study (Chapter six) with a concluding discussion including a reflection on the implications of the study for the practice of orchestral conducting pedagogy and recommendations for further research and practice.

CHAPTER 2

Literature Review

2.1 Introduction

This research study explores the phenomenon of orchestral conducting pedagogy through a case study investigation of a semi-professional conducting master-class workshop environment. The research attempts to broaden our understanding and appreciation of orchestral conducting pedagogy and its purpose in performance practice. This will be achieved by examining how an eminent maestro and aspiring student conductors engage and operate within a highly specialised learning environment. It will also examine individual perspectives from workshop participants about this unique practical method of learning to conduct. The following literature review is undertaken to provide a theoretical framework for investigating conducting pedagogy and the teaching and learning practices that are evidenced in conducting master-class workshop environments. The review will examine what is already known about conducting pedagogy, including its characteristics and identify those aspects that require further investigation.

I will commence with a discussion of definitions of conducting pedagogy as a way of demonstrating the phenomenon's complexity. Next I will provide an historical perspective on the development of conducting as a profession in order to provide a context in which to analyse the numerous components and characteristics of its pedagogy. This section will also incorporate a summary of current research of each characteristic as a means of illustrating those issues researchers consider important and which require additional study. Specific teaching and learning approaches of conducting will then be analysed and discussed from the perspectives of mentoring, coaching, pedagogical texts and conducting workshops. The analysis of these conducting texts forms a major component of the literature review and, as they cover a large period of time, it is possible through this analysis to obtain an historical perspective of the priorities associated with learning to conduct. Finally, the examination of the literature about communities of

practice (Lave & Wagner, 1991), observation, modelling, self-efficacy and self-regulation (Bandura, 1977, 1994, 1995, 2001; Huitt, 2004; Ormond, 1999) and performances of understanding (Wiske, 1998) provides a theoretical framework through which the phenomenon of orchestral conducting pedagogy can be investigated.

2.2 Definitions and Descriptions

Orchestral conducting pedagogy involves much more than the "grammar" or "practical study of modern baton technique" (Rudolf, 1994, p. xi). It aims to develop the enormous range of skills and knowledge needed to competently direct a musical performance (Kohut & Grant, 1990, p. ix-xi). Orchestral conducting pedagogy assumes that the "teacher's duty involves being as knowledgeable as possible regarding what is taught (content) and the proper way to present it" (methodology) (Kohut & Grant, 1990, p. ix). There are however, differing views on the emphasis between what to teach and how to teach. Schuller argues that the major pedagogical emphasis of conducting should be on providing students with a thorough theoretical basis for making decisions that affect musical interpretation (1997, p. 19). Konttinen however, views the pedagogy of conducting as an entirely practical discipline that must focus on practice in front of an orchestra (2003, p. 93). This approach emphasises the learning responsibilities and experiences of the student more than the instructional style and knowledge of the teacher (p. 158). Both these views hold implications for the role of the conductor, specifically that "a conductor has to know the music and how to communicate knowledge in rehearsal and performance" (Durrant, 1994, p. 60). The view that conducting requires skills and training in non-verbal communication (Durrant, 1994; Durrant, 2005; Grashel, 1991; Kohut, 1992) is not shared by all practitioners. Conductor and composer Pierre Boulez is sceptical of whether conducting can be taught because "gestures are entirely personal" (Vermeil, 1996, p. 66). This understanding of conducting pedagogy is reinforced by the perception that conducting "tends to be considered as something one does rather than something that can be taught" (Durrant, 1994). The contentious view that a decline in both the standard and morality of the conducting profession has lead to a "dearth of fresh

talent" (Lebrecht, 2001, p. 5) further reinforces the suggestion that conducting is a mystical phenomenon that is difficult if not impossible to teach.

Other definitions of conducting focus on purpose. The view that the orchestral conductor is there only to reinforce and remind others about what already exists on the printed musical page limits pedagogy to musicology and excludes the study of technique (Schuller, 1998, p. 13). A definition that describes the job of a conductor as someone, who diligently learns to read the orchestral score (Holoman, 1992, p. 53), implies that the teaching and learning process is to a large extent, a theoretical and cognitive process. A more radical understanding of the role is suggested by Lebrecht (2001):

> The conductor exists because mankind demands a visible leader or, at the very least, an identifiable figurehead. His musical *raison d'être* is altogether secondary to that function. (p. 2)

Lebrecht argues that conducting has become more about the person than musical talent and skills, thereby diminishing the importance of pedagogical training. Eminent conducting practitioner, Daniel Barenboim states that, "Orchestral conducting as a full-time occupation is an invention—a sociological not an artistic one of the 20th Century" (Lebrecht, 2001, p. 1) whilst violinist Carl Flesch suggests that, "there is no profession which an impostor could enter more easily" (Flesch, 1958, pp. 271-272). These views imply that a conductor's growing power and authority have somehow overtaken the priorities of musical direction and interpretation.

Learning to conduct, according to one pedagogue and clinician, involves fostering "non-musical talents" such as leadership and the ability to influence people (Rudolf, 1994, p. 418). Rudolf describes these "talents" as invaluable assets although not all teachers consider strategies for promoting them (p. 418). He continues his argument suggesting that;

> musicianship and (thorough) study of scores will help little unless a conductor knows how to talk to people, work with them and get results in a quick and direct manner. (p. xv)

Rudolf infers that for a student conductor, skills and understanding in musicianship must be supported by the study of conveying musical intention through gesture (p. xv). This pedagogical argument originates from a specific view of the role of the conductor and audience expectation. Rudolf claims that although non-musicians are usually impressed primarily by a conductor's podium image, including their potential as box office attractions, experienced musicians expect more.

> They want to be directed by a musician who conveys musical intentions clearly and with authority, uses rehearsal time efficiently and deserves to be respected as a person and as a leader. (Rudolf, 1994, p. 418)

In summary, the numerous definitions and descriptions of conducting and its pedagogy reflect different understandings of the orchestral conductor's role and purpose. There is however an overlap in the definitions and descriptions concerning the interplay of musical and non-musical skills. This suggests that the phenomenon is complex and multidimensional.

2.3 Historical Perspective

Understanding the pedagogy of musical direction requires an awareness that the modern conductor is a relatively recent role in the evolution of western musical practice. A brief review of the history of conducting demonstrates that skill acquisition in early conducting practice was initially accidental, intuitive, experiential and informal. It also reveals how important personality, political connections and leadership abilities were if one wanted to be successful as a conductor. Another important aspect is the musicianship and musical apprenticeship that assisted the individual to make the transition from student to professional.

Musical direction in the form of 'time beating' existed in the Sistine Chapel in the 15th century to enable meaningful and effective singing and earlier, in the music cultures of the ancient Sumerians (c. 2270 BC), the Egyptians (c. 1400 BC) and the ancient Greeks and early Christians (Schoenberg, 1967;

Robinson & Winold, 1976). Early examples of prototype conductors include renaissance and baroque composers such as Lully, Bach, Vivaldi and Handel. Their sole function seemed to involve 'beating time' and directing from either the keyboard or violin. This leadership role was considered a natural extension of their skills as performing musicians and composers (Holoman, 1992, p. 665; Lebrecht, 2001, p. 13). The birth of modern conducting may be indirectly attributed to the tragic figure of Beethoven and his direction of the *9th Symphony, in D minor, Opus 125* whilst deaf. It may have been from this point that musicians realised that they needed an objective non-player to create order amid mounting chaos and the realisation that the composer was not necessarily the natural leader. With the increasing complexity of orchestral music from the late classical period, it also became more difficult for the musician leader to undertake the dual role of performer and director. With the arrival of large-scale oratorios and the nineteenth century *romantic movement*, conductors became interpreters rather than 'time-beaters' (Durrant, 2005, p. 88). As the music became more complex and the size of the orchestra increased, so did the functional and aesthetic requirements of conducting: someone was required to act as both "guardian" and "organiser" (Britten, 1950, p. 247).

Despite the historic demise of the composer conductor (Lebrecht, 2001. p. 14), many composers still dominated the podium for much of the nineteenth century including Berlioz, Schumann, Mendelssohn and Tchaikovsky. Richard Wagner stands out as an individual who viewed conducting as a specialist occupation, separate from the act of creation. Widely regarded as the "supreme conductor of his time" (Slonimsky, 1994, pp. 1086-1092; Lebrecht, 2001, p. 16; Wagner, 1911), his style was characterised by a deep romantic attitude, which focused on generating emotional sensations and musical gesture rather than just beating time. His manifesto, *On Conducting* (Wagner, 1911) however, seems to focus more on attacking Felix Mendelssohn's personality and success than developing specific ideas about conducting technique (Mahler, 1968).

Our present understanding of conducting (one which views the conductor as the central figure for organising and directing rehearsals and performances

and not necessarily the composer or sectional leader) dates from the mid 19th century, (Sadie, 1994, p. 179). Prior to this:

> There were few if any proper conductors before the early part of the 19th century, since music of the classical era tended merely to require, for the performing standards of those days, clear-cut exposition rather than incandescent interpretation. (Sanders, 1994, Vol. 1, p.7)

As the role of the conductor has evolved, the traditional focus on gesture or baton technique has expanded to encompass issues of rehearsal technique (Price & Byo, 2002, p. 335).

Historically, master-apprenticeships were an essential part of instrumental training (Tarr, 1974, p. 116). Trumpeters for example, learnt their art by living and studying with their master over many years. The famous trumpeter Altenburg in 1795 published a book (Tarr, 1974) dedicated to demonstrating this special apprenticeship, and outlined the strict rules, rituals and guild practices that were to be observed before participants eventually earned legal title to practise their art independently. Apprenticeships were also practical and offered numerous performance opportunities. Similar trends were observed with conductors and their transition to professionals. The starting point of the modern conductor according to Lebrecht (2001) seems to have begun with two main figures, Von Bülow and Nikish, who began their practical apprenticeships with the Munich Court Opera and the Leipzig Opera respectively. The table in Appendix 1 illustrates in part, a chronology of famous maestros who developed their skills and credibility through their association with different orchestras. In addition to their association with a orchestra/orchestras, the life-stories and accounts of these conductors also reflect their connection with each other as mentors, colleagues and rivals (Lebrecht, 2001).

One important source of information about the education and reputations of various 'pioneer conductors' is a two-part video documentary *on the art of conducting* (Sanders, 1994). The documentary surveys the period between 1830-1990 and addresses the life and work of twenty-six eminent

conductors. In this historical footage and associated interviews, certain experiences and reflections stand out as having important pedagogical and educational significance. The video documentaries suggest that a necessary background for learning to become a conductor involved: an intimate and thorough knowledge of the music; a serious study of a musical instrument (often the piano); and training in composition. For example, of the twenty-six pioneer conductors commentated upon, (refer to Appendix 1) eight were string players and the remaining eighteen were pianists. All had developed a reputation as instrumentalists before turning to conducting and twelve were recognised as composers and arrangers. Significant musical ability seems to be an important quality for becoming a conductor. This was illustrated further in the case of Hans Richter, (1843-1916) who was both admired and respected by players and audiences because of his musical abilities. Being one of a handful of conductors who was not a keyboard or string player, he gained the respect of the musicians by playing the passages on the horn during rehearsals (Slonimsky, 1994, p. 824; Lebrect, 2001, p. 37).

In a famous discourse on music, Aristotle, said;

> It is difficult, if not impossible, for those who do not perform to be good judges of the performance of others. (Adler, 1989, p. 3)

Whilst this view is in reference to soloists, it can also be applied to conductors in that credibility appeared to be dependent upon one's reputation as an instrumentalist. This is evidenced further when viewing the life sketches and musical biographies of eminent pioneer conductors. Learning to be a conductor seemed therefore to be related to learning an instrument and possessing comprehensive skills in musicianship. Not all eminent conductors have been solely prolific composers and/or highly regarded instrumentalists, (Mvravinsky, Beecham): some, for example Solti, also received outside recognition for their artistic contributions (Slonimsky, 1994, p. 956) whilst others for example, Toscanini, openly conversed on social philosophy and political issues (p. 1041). As such, both musical and non-musical skills were considered important characteristics required by a conductor.

This brief historical perspective demonstrates that the role of the conductor has evolved from that of 'keeping time' to providing specific and unique interpretations. This evolution underlines the need to develop leadership, technical and performance skills and suggests that conducting is a specialist field of musical expertise requiring specialist training.

2.4 Characteristics of Conducting Practice

In this section I will examine the characteristics of conducting practice specifically, the issues of technical skills, personality, leadership, organisational culture and performance practice. This section will also incorporate a critical discussion of the relevant research literature.

2.4.1 Technical Skills

From a conducting perspective, technical skills refer to postures, gestures and beating that affect mood, tempo and dynamics (Decker & Kirk, 1988; Kohut, 1990; Rudolf, 1994). The German pedagogue, Max Rudolf, described conducting as the relationship between gesture and response (Rudolf, 1994) and in so doing, also outlined the basic elements of what is meant by the term technique. The synchronisation of these elements articulates the individual style and this to some extent is a reflection of personality. The challenge in learning to become a conductor lies in the simultaneous acquisition of technical skills and the development of a personal style. There are a number of contemporary texts (Kahn, 1965; Rudolf, 1994; Willetts, 1993; Willetts, 2000) which provide specific instructions on technique and gesture and it appears that the pioneer conductors learnt their technical skills through copying life models, through imitation and experimentation.

Whilst the literature identifies explicit and generally accepted conducting beat patterns (see Appendix 3), the origins of these gestures is less clear. Rudolf makes reference in his text to the first edition of the *Grammar of Conducting* introduced by George Szell (1897-1970) and published in 1950. Rudolf describes Szell's text as an "unprecedented and brilliantly successful attempt to describe and explain the complex technique of conducting in a methodical and yet lively manner" (Rudolf, 1989, front cover). However, these same beat patterns were clearly being employed in the very earliest motion recordings of Arthur Nikish (1855-1922) (Sanders, 1994, vol. 1). Both Emile Jaques Dalcroze (1865-1950) and Rudolph Laban (1870-1958) promoted theories on the teaching of music based upon *eukinetics* which involved gesture, rhythm, body awareness and kinetic exercises as a method of interacting with and responding to sound (Dale, 1998; Hoch, 1982, p. 2; Hodgson & Dunlop, 1990, p. 48).

Dalcroze was convinced that through the responsiveness of the entire body, a true feeling of the music could be taught (Dalcroze, 1920, 1921). Dalcroze discovered that although some young students were unable to tap or keep a steady beat when listening to and playing music, they were able to run and walk in tempo. Dalcroze's pedagogical method harnessed this 'natural' movement response to musical stimulus in order to develop skills in musicianship. Today, there are a number of North American music institutions that feature the employment of Dalcroze methods in their choral and orchestral conducting courses (University of Washington, University of St Thomas-Minnesota, Longy School of Music-Cambridge, Mass); however the pedagogical texts examined in this review (see section 2.5.2) make no direct reference to the work of Dalcroze.

There is evidence to suggest that physical expression and personalised gesture can be improved and taught. One American conducting practitioner highlighted the limited nature of conducting texts in dealing with teaching gesture, commenting that:

> texts on conducting dealt only with spatial reproduction of patterns...some recognise the difference in style of beat but

> none provide tangible methods for developing these differences. (Poch, 1982, p. 21)

The Hungarian born Rudolph Laban, (1879-1958) is considered the pioneer of modern dance theory and notation technique. For Laban, all movement is initiated from within; a view that is shared by some conducting theorists in relation to a conductor's gesture and interpretation (Poch, 1982, p. 21). The implication for conductor education and training is that controlled and uncontrolled movements communicate different ideas and intentions. Both music performers and listeners often feel the need to move as they experience music and an understanding of how and why we move may prove useful for teachers and students in making baton technique more effective.

Laban's detailed listing of "effort actions" (wring, press, glide, float, flick, slash, punch & dab) and "movement elements" (firm, light, sustained and direct) (Laban, 1975) are surprisingly not pursued or examined in any way by the texts chosen for analysis in this review (see section 2.5.2). This may reflect an understanding that choreographed gestures to represent musical ideas are still highly individualised. However, some suggest that, "a better understanding of the movements and their possible interpretive meanings might well strengthen communication between conductors and ensembles" (Price & Byo, 2002, p. 345). Employment of movement techniques by Rudolf Laban, among the most influential of figures in dance and movement education in the twentieth century, might result in superior performance to that achieved by typical verbal ensemble instruction (Holt, 1992; Price & Byo, 2002, p. 345).

Gesture has also been explored and researched from the perspective of choral conducting and coded into five types (Durrant, 2003, p. 147).

1. *Connotative* - which express character and nuance.
2. *Literal* - which indicate pulse.
3. *helpful* - which help performers in a musical, technical and vocal way.
4. *inappropriate* - which contradict musical, technical or vocal related expectation.
5. *singing gesture* - which enable the performers to better understand musical, technical and vocal issues undertaken by the whole choir.

Although choral conducting is a different phenomenon to that of orchestral conducting, this classification is useful in providing a basis for the evaluation of technique during performance and establishing some fundamentals of conducting practice. Literal gestures that focus on maintaining the forward momentum of the music would appear to be the first priority for a student conductor leading to connotative gestures that focus on interpretive aspects. The identification of inappropriate gestures suggests that the freedom to develop an individual style must also be balanced by the need to ensure that specific intentions are communicated clearly and effectively to the orchestra.

Nikish (1855-1922) is remembered as the father of modern conducting and was said to be a magician with the baton displaying virtuosity and musical inspiration (Slonimsky, 1994, p. 714; Sanders, 1994). The literature does not mention what procedure and practice routine facilitated the perfection of such technique except that it was highly personal and intuitive. Nikish for example once advised a British conductor, Henry Wood, to make all his performances a grand improvisation suggesting that if the critics didn't like it, they could get a metronome to conduct (Wood, 1938, p. 211). Nikish demonstrated in his practice an important principle of technique that is still practised today. According to an anonymous Hamburg critic, "the right

hand beats time and the left hand makes the music" (Lebrecht, 2001, p. 31). This same critic also observed the technique of beating ahead of the required tempo so it would not drag. Whilst there is little account of how Nikish developed such a style, the literature seems to suggest intuition. Nikish once said:

> When I conduct a work, it is the thrilling power of the music that sweeps me on. I follow no hard and fast rules of interpretation, nor do I sit and work it all out in advance. (Lebrecht, 2001. p. 31)

Other eminent conductors noted for the clarity, mastery and perfection of their technique include father and son, Erich Kleiber and Carlos Kleiber (Sanders, 1994; Slonimsky, 1994, p. 501). The conducting of Carlos Kleiber[1], demonstrates a seemingly effortless technique that is both comfortable, relaxed and expressive. Combined with highly communicative body language and facial gestures, the beating appears to resemble painting and moulding. Kleiber's technique is visually entertaining and as such could prove a valuable resource for conducting students. Turning to the technique and style of Charles Münch, (1891-1968) one is able to observe a method for conducting French repertoire of the nineteenth and twentieth centuries such as that of Debussy, Berlioz and Milhaud, where there is the constant challenge of beating clearly and visibly to show changing meters and complex rhythms. Münch's dynamic interpretations are advocated as important learning resources for understanding how to initiate spontaneity and elegance (Sanders, 1994, Vol. 2; Slonimsky, 1994, p. 698; Sadie, 1994, p. 544).

A key point to make about technique is that its development and perfection requires regular and sustained practice and experience conducting orchestras. Examples of eminent conductors who perfected their technique through apprenticeships at various Opera houses include Klemperer, Mahler and Reiner (Slonimsky, 1994, pp. 506, 608, 817). Even so, conducting is

[1] Two DVD recordings by Phillips of Carlos Kleiber conducting Mozart, Brahms and Beethoven with the Vienna Philharmonic and Concertgebouw are important learning resources for conducting students because they demonstrate how a conductor can operate at such a degree of intensity and precision and yet appear relaxed and natural.

still a highly personalised and improvised form of expression. A rising contemporary female star, Emmanuelle Haim comments in an interview that she never learnt the practice of conducting and that her style and approach was a natural expression of her hyperactive and musical personality. "Kurz entschlossen band die enervierte Pädagogin die hyperactive Emmanuelle am Stuhl fest und verschloss ihr sicher ist sicher" (Kronsbein, 2004, p. 133). For Haim, "vorschriften" (rules) were never something she found appealing and that same principle characterises her conducting style and technique. For her, gesture was about the whole body because sound has birth in the body. Her "wiet ausholenden" (wide arm movements) (p. 133) may be criticised as excessive but are an expression of individuality and musical intent. Haim was convinced by friends to build her own ensemble and that was where her conductor training really started (Kronsbein, 2004, p. 133).[2]

The research literature (as distinct from historical and/or pedagogical literature) on conducting technique has focused largely on the identification and analysis of effective gesture, primarily through the use of computer aided software (CBCGR).[3] One such study (Lee, Wolf & Borchers, 2005) compared how conductors and non-conductors placed their beats when conducting to a fixed recording of *Radetsky March, Opus 228 by Johann Strauss (sr.)* and found significant differences between these two groups. The study found that non-conductors had a far higher beat placement variation (the differences in the space used to physically show their beat) than conductors with experience. Differences were also found in how users conceptually mapped their gestures to the music, such as conducting to the musical rhythm rather than the beat. This research illustrates that experienced conductors use gesture more economically and precisely than inexperienced conductors. This highlights the importance of learning how to be both efficient and accurate when beating and gesturing rhythms.

[2] My translation and paraphrase.
[3] Computer Based Conducting Gesture Recognition.

Another important study pioneered research into the development of an HMM[4] based procedure that could be applied to the classification of conducting gestures for both the right and left hands (Kolesnik & Wanderley, 2004). Although research and experimentation with micro-based computer systems for gesture recognition has been taking place since the 1980s (Buxton et. al, 1980), this particular research developed a uniform process that could be applied towards the analysis of indicative (right-hand) and expressive (left hand) gestures in real time. The study found that the system was able to correctly identify conducting gestures during real time with a 94.6% recognition rate (Kolesnik & Wanderely, 2004, p. 2). Such technology is useful for both pedagogues and students if one views conducting as "controlling performance of multiple instruments with one's physical gestures but without direct contact with the instruments themselves" (Kolesnik & Wanderely, 2004, p. 1).

An additional pedagogical aspect considered in research using CBCGR was the development of *immediate auditory feedback.* The purpose of this research was to design and implement the first responsive interactive system for conducting and conducting pedagogy (Kun & Hill, 2004). Conducting students practise baton technique in a live performance setting where their movements are tracked, recording changes in trajectory, velocity, size of gesture, and angles. As the conductor moves through the score, the sound follows the movements and the computer gives immediate auditory feedback in relation to beat points, tempo, dynamics and articulation. Simultaneous visual feedback is also possible and projected on a screen in front of the conductor. Practice sessions can be recorded and rendered for post-session analysis and evaluation of the conductor's performance from any angle in three-dimensional space. Through these recordings, the viewer may isolate the baton, certain parts of the body, or the entire body, in order to focus the analysis and evaluation (Kun & Hill, 2004).

With such a comprehensive tool to analyse and evaluate conducting gestures, further research is needed to pilot this type of interactive

[4] Hidden Markov Model

programme with student conductors and teachers to assess their reaction to its effectiveness, usability and usefulness in improving technique. Whilst this approach to the investigation of conducting is growing (Lien, 1998; Marrin, 2000; Murphy et. al, 2003; Orion & Dechelle, 2001) the perspective assumes that conducting pedagogy is primarily focused on the development and refinement of gesture. Other views of conducting and conducting pedagogy would suggest that conducting is more than getting the gesture correct; it involves other dimensions such as that of the conductor's personality.

2.4.2 Personality

The personality of a conductor is important in conductor training because it contributes to how students establish their presence and authority and demonstrate their confidence. However, it is often difficult to pinpoint what specific aspects of the 'physical self' (gesture, posture, tone of voice, facial expression) and personality (patience, passion, enthusiasm, responsiveness or humour) enhance or disturb the conducting performance.

The experience of conductor and pianist Alan Hazeldine, (a former student of Sergiu Celibidache), illustrates that the teaching of conducting is not necessarily about changing personality or training a student to act in a different way: rather it is concerned with working with individual attributes and developing suitable and acceptable techniques which work for both orchestra and conductor;

> All too often, when one hears an eminent conducting pedagogue teaching, what is being said boils down to, 'do as I do, my boy, and you will be fine'. Well, this is very often not the case. What that teacher has missed is the fact that what works for him is a combination of what he actually does, (his gesture), and what he is, (his personality) and what his experience has turned him into. The young conductor has not yet had the opportunity to acquire this experience so what the teacher is actually expounding, when combined with the charisma of the student is often comical and ineffective. I remember watching a student of the late Sir George Solti conducting the introduction to Beethoven's first symphony. The problems started right with the first chord, when the wind enter with a sustained note that is combined with a pizzicato note on the strings. Solti used to do that with a quick flick of the arm preceded by a short, sort of catatonic pause in mid air. This worked for him, combined, as it was, with his giant personality. However, although I remember this incident from nearly twenty years ago I doubt if that young conductor has made it work yet! He simply did not have that huge personality. He, in fact had something even better from his point of view; he had his own personality, which, if combined with his own gesture, based upon sound principles of conducting, would have worked much better than a borrowed, idiosyncratic one. (Hazeldine, 2006, p.1)

The interaction between who you are, what you feel, what you want and how to get it as a conductor is complex and is reflective of individual personality. Further, the matter of bringing a performance into being is not only a solitary mental mission; it also requires an interaction with a responsive and skilled orchestra.

> There is no point in a conductor developing profound and deeply internalised interpretations and expressing these kinaesthetically if all the gestures are not understood by the orchestra and choir. (Kemp, 1996, p. 179)

The research on temperament types by Anthony Kemp (1996) provides a perspective on one of the factors that play a part in the development of a conductor. Kemp claims that "introversion" seems to be a critical part of a musician's personality (Kemp, 1996, p. 43) and refers to Eysenck's two dimensional model of personality, (Eysenck, 1965, p. 54) as a means of comparing conducting personalities. Whilst introversion and instability are stereotyped understandings of a conductor's personality and behaviour (due to factors such as concentration and internal vision), the extroversion and stability domains are important requirements to carry out the functional aspect of leadership, communication and direction (p. 54). Conductors however, often seem to display extroversion as an expression of their charisma, power and leadership (Sanders, 1994). Kemp makes the point that although conductors appear to be more extroverted, adventurous and adjusted in comparison with non-conducting musicians, conducting musicians could also be described as "ambivert", displaying introverted aloofness that keep their evaluating and critical processing internal and thereby running the risk of not giving sufficient feedback to the players (Kemp, 1996, p. 18).

The ability or willingness of a conductor to verbalise their thought processes and intentions to the orchestra is another component of personality which influences performance practice. The thought processes of conductors in being able to achieve their musical objectives as leaders, has been the focus of a recent investigation (Bergee, 2005). This study explored the thought processes of conductors with different levels of experience comparing

novice, intermediate (graduate-student) and expert orchestral conductors. Two novice conductors, one graduate student in orchestral conducting, and one expert conductor led a university symphony orchestra in part of the first movement of *Brahms's Symphony No. 2, Opus 73*. Wired for sound, conductors attempted to verbalise their thought processes while conducting and these episodes were video-taped for later viewing during one-on-one interviews. Analysis of the data indicated that the novices focused attention on surface aspects, especially rhythm and cueing and experienced difficulty performing multiple tasks. The intermediate conductor demonstrated a better command of fundamental conducting processes but did not verbalise. The expert conductor made few comments relating to surface aspects, focusing instead on establishing concepts of balance and style. Interviews suggested a self-directed orientation for the novices and an ensemble-directed orientation for the intermediate and expert conductors. The implication of this study for conducting pedagogy is that students have different performance priorities and ways of thinking about them according to their skill level. At a more experienced level the mental focus is on ensemble and interpretation rather than basic technique.

Some assert that the aspect of personality is overrated as part of a conductor's training. Schuller (1998) suggests that there is no clear correlation between a conductor's personality/behaviour and their technical and musical skills. He suggests that both introverts and extroverts have been greater or lesser conductors with some displaying inflated egos whilst others displayed selfless egos (Schuller, 1998, p. 51). Schuller continues by saying that even if "benign autocratic attitude" is present, it is somehow counterbalanced by the collective attitude of the orchestra which may likewise run between a spectrum from docility to hostility and belligerence (p. 51).

Although the history of conducting reveals how all extremes of personality are both tolerated and admired, pedagogues have the important and yet complicated task of working with the human side of presentation. As an example of the force of personality upon performance practice, former percussionist of the Berlin Philharmonic, Werner Thärichen observed that

musicians would change their sound upon seeing Maestro Fürtwangler enter a room or practice session (Sanders, 1994). Evidently, the conductor's presence alone was sufficient to influence the performance quality of the orchestra (Sanders, 1994).

This discussion on personality reveals that character traits of both introversion and extroversion are evident in the role of conductor. Although there is little research linking a conductor's personality to their performance abilities and how this affects the teaching of conducting, the ability to lead and communicate effectively is to some extent a reflection of personality as is the degree to which conductors find themselves comfortable in such a public role. Personality and communication are important components of a conductor's role (Pollack, 1991). The learning objective of this role may also include allowing students to find their own sense of personal autonomy, to communicate on their own terms and so ensure that their 'art' remains totally within their control (Storr, 1976).

2.4.3 Leadership

Another characteristic of conducting practice is the demonstration of leadership. Leadership in relation to conducting may be defined as an aggregate sense of preparedness, confidence and organised in a range of ways including the following:

> Leadership over human beings is exercised when persons with a certain purpose, mobilise, in competition or conflict with others, institutional, psychological and other resources so as to arouse, engage and satisfy the motives of the followers. (Telford, 1996, p. 7)

In the context of orchestral conducting, leadership has focused primarily on the conductor rather than the musicians with whom they work. Much of the research has defined and measured the effects of leadership on "subordinate performance" (ie: the degree to which employees achieve the goals and tasks allocated by their bosses) and failed to acknowledge the two-way interactive process between transactional and transformational leadership

(Atik, 1994, p. 24). Atik (1994) drew on these contemporary leadership theories in order to analyse and interpret the ways in which leadership is evidenced in the orchestral setting.

Transactional leadership occurs when a leader approaches their followers with the intention of mutual exchange (Atik, 1994, p. 24): in other words, a reward initiating structure (eg: a clear concise direction in exchange for a high quality performance). This type of leadership is related to the principles of "followership" (Heller & Van Til, 1982) and is more directive than collaborative in nature. Transactional leadership assumes however, that both leaders and followers have access to a source of power and influence and both need each other in different ways (Kennie et. al, 2000).

Transformational leadership on the other hand, describes an exchange between people seeking common aims who are united to go beyond their separate interests in pursuit of higher goals (Telford, 1996, p. 7). The focus is on the collective rather than the individual and involves a special engagement that motivates and energises others to capture a vision and produce a higher order of exchange (Kennie et. al, 2000). This 'higher order' is described as occurring when both parties are able to work out a "mutually acceptable set of expectations and are both task orientated in achieving what is required of them" (Atik, 1994, p. 24). In reference to the orchestral conductor, transformational leadership is evidenced in greater flexibility in the working relationship, a role for the players beyond the traditional hierarchy, and, a working environment that is characterised by a significant amount of positive reinforcement (Atik, p. 26).

Another view of transformational leadership is that of "superlative improvisation", where a shared sense of mutual trust and knowledge is built up "off-line" in moments that are not critical (Kennie et. al, 2000) for example, through social interaction outside the rehearsal hall. The implication of superlative improvisation for conducting pedagogy is that achievement of a shared vision and cooperation can happen when both teacher and student respect each other's differing levels of expertise and unique characteristics.

There is a general consensus, supported by the research literature that transformational leadership increases success in groups and organisations (De Dreu & Weingart, 2002; Fuller et. al, 1996; Lowe et. al, 1996). Although it is a desired form of leadership, the process of how it happens within the orchestral setting requires a trust relationship developed during the transactional stage. "Mutual trust is present in the sense that the musicians feel comfortable in their total reliance on the conductor" (Atik, 1994, p. 27).

In Atik's investigation, open ended interviews were undertaken with nineteen players, eight administrators and eleven conductors from three major orchestras to examine the leader-follower relationship and the effects of contrasting conducting styles (ranging from highly directive to more collaborative) on players. Conductors were also interviewed about their perceptions of leadership and conducting style in order to gain greater insight into leadership themes (p. 24). The researcher considered the orchestral setting a useful and purposeful place to examine leadership styles because work is carried out in public and subordinates are regularly exposed to a succession of new bosses (guest conductors) (p. 24). Atik outlines three stages in the conductor/ensemble relationship, those of the testing phase, the working phase, and, the transformational/inspirational stage. The testing phase in the conductor/ensemble relationship occurs when players explore the boundaries of the relationship and the conductor's professional competence (pp. 24, 26). This phase is followed by a working phase, a phase that is more transactional in nature in that players demand concise direction and efficiency. A popular expression that emerged in the interviews was an appreciation for a leader who "did not waste our time" (p. 24). The final transformational/inspirational stage is characterised by less fixed hierarchical boundaries, as the conductor gains the consent of the players and relinquishes control (trusting the players to perform artistically) (p. 26). Whilst acknowledging the benefits of transactional leadership, transformational leadership is viewed as "adding value" and leading the performance beyond expectations (p. 23). One concert-master expressed the view that the very best conductors he had worked with became part of the orchestra. "I don't mean they lose their identity but the whole orchestra

plays with him rather than follows him" (p. 25). Another conductor explained that, "the first thing is for the players to feel comfortable, to know when they are and not to be exposed or made (more) nervous than they already are" (p. 24). However other musicians also expressed the view that conductors will never receive appreciation by being soft and undemanding. In other words, professional musicians expect to be "pushed to their limits" (p. 25). The superior/subordinate relationship is discussed in terms of a leadership style where hierarchical boundaries are less fixed, conductors endeavour to gain the consent of their followers and control is relinquished (p. 26).

The conductor/musician relationship was the focus of a recent empirical study of two hundred and eight musicians from twenty-two German Symphonic Orchestras (Boerner & von Streit, 2007). This study was undertaken to examine the cooperation that occurs between orchestral members and their conductor (p. 132). In examining the prerequisites for high artistic performance both on the part of the musicians and the conductor, the research defended two hypotheses;

1. A conductor's transformational leadership fosters artistic quality of an orchestra's achievement only if it is accompanied by a positive group mood amongst musicians.

2. A positive group mood among musicians fosters the artistic quality of the orchestra's achievement only if it is accompanied by a conductor's transformational leadership.

This study investigated the degree to which a conductor's transformational leadership and orchestral musicians' positive group mood (self coordinated, unified, open, friendly, and kind) benefit orchestral performance. Data was generated through written questionnaires. In the researchers' view, neither the conductor's transformational leadership nor the musicians' positive group mood alone fostered success. It was the interaction of these two factors, which promoted high quality performances. The research argued that the positive group mood had to exist in order for the transformational

leadership (conveying a vision without dictating) to develop because orchestras were comparatively "large heterogeneous ensembles" (p. 134). Through transformational leadership, a conductor is said to be able to 'imbue' and communicate their artistic concept to players with a persuasiveness that fosters commitment (p. 134). This research suggests that learning to develop transformational leadership in performance practice is a highly desirable skill. However, the study acknowledged other empirical data that suggested that a conductor who demonstrates leadership which is "non-participative", "directive" and "authoritarian" can also enhance an orchestra's artistic quality, particularly if the musicians also perceive the conductor to be an indisputable authority in the field. Furthermore, the orchestra's artistic quality rises according to the degree of expertise and power of identification that musicians attribute to their conductor (Boerner & von Streit, 2007, p. 33; Boerner & Krause, 2002; Krause et. al, 2002) These findings suggest that leadership is to some degree a process of "social transaction" or "implicit negotiation" in which followers sacrifice certain freedoms (individual action and decision making) in return for the benefits of group membership and effective leadership (Kennie et. al, 2000). The study findings (Boerner & von Streit, 2007) reveal that the process of coordination provided by a transformational conductor has to be accompanied by the musicians' self coordination to attain high artistic quality and vice versa.

Given the evidence above that transformational leadership has such positive benefits in the orchestral setting, conducting pedagogy would benefit from further investigation concerning the skills, knowledge and/or characteristics that best promote its practice and development. One implication that is significant for orchestral conducting pedagogy is that a positive group mood is a critical component in fostering high artistic standards.

The application of transformational leadership in the context of learning to conduct also focuses on respect and the cooperation required between conductor and musician. Respect is an important aspect of transformational leadership and can be viewed as a product rather than a priority of effective conductor training. Respect is important in the sense of generating

cooperative engagement. Some educators would suggest that 'cooperative compliance' limits constructive and critical discourse and promotes uncritical acceptance of authority (Bishop, 1999, p. 281). However, in the role of conductor, respect still has to be earned.

> A good conductor does not demand respect: it is given freely by performers after it is earned. (Kohut, 1990, p.75)

Kohut provides a practical list of suggestions for student conductors of how to earn respect;

- Avoid arrogance in the demonstration of confidence.
- Work on making rehearsals positive experiences rather than continually intimidating and degrading the players.
- Request commands rather than demand them.
- Superior preparation is essential.
- Spend the rehearsal time playing rather than talking.
- If a mistake is made, admit it, correct it and move on.
- Speak with authority in a firm and distinct voice as directions mumbled with one's head in the score will not be heard or followed.
- Set high musical expectations for yourself and the orchestra.
- Avoid making an issue over obvious errors that will probably correct themselves automatically the next time.
- Treat performers with the same respect that you desire from them.

(Kohut, 1990, p. 76)

Although these suggestions may appear over simplified and difficult to practise considering the immense music making priorities of conducting, they do originate from real performance practice experience. Despite this specificity on how to display leadership through attitudes of respect, Kohut acknowledges that for some, these skills are sometimes challenging to teach.

> Because of this intangibility some believe that leadership cannot be taught, that leadership is based primarily on innate abilities. (Kohut, 1990, p. 73)

However, Kohut still encourages both conducting teachers and students to consider the beneficial aspects of positive reinforcement and patience as success and training is built upon praise and encouragement, not constant criticism (Kohut, 1990, p. 74).

Professional conductor Simon Rattle would not entirely agree with Kohut's earlier definition that leadership is a form of control (Kohut, 1990, p. 73). Rattle suggests that learning the role of conductor has, "absolutely nothing to do with control but completely and utterly to do with trust" (Kenyson, 2001, p. 312). The research by Atik (1994) discussed previously, demonstrated that even within a transactional leadership style, a sizeable percentage of musicians continue to look for a strong and directive figure who will tell them exactly what to do in the minimum amount of time. The element of mutual trust is evident because musicians must feel comfortable in their total reliance upon their conductor (p. 26). For these reasons, one research participant commented, "we allow him (conductor) to shout at us" (p. 26).

Besides trust, inspirational motivation is another aspect of transformational leadership. Inspiration is more than internal vision and requires a motivational technique for prompting performers to want to do their best (McElheran, 1989, p. 4).

> An atmosphere that is continually 'namby-pamby' (too relaxed) can be soporific. Yet on the other hand, few people will do their best if they are constantly being torn apart. (McElheran, 1964, p. 4)

The example of Toscanini (1867-1957) illustrates a learning model in conductor training of how change promoted in an atmosphere of fear results in mixed reactions and results. Toscanini's fiery temperament, tyrannical methods and brutal leadership on the podium is said to have brought new vigour to the works of Verdi and the German masters. He was admired for

what he could bring out of the orchestra but personally disliked and hated by many of the musicians who worked for him (Holoman, 1992, p. 686; Lebrecht, 2001, p. 66). Tyranny does not necessarily serve a musical purpose in learning to conduct and whilst it may be important to adopt an appropriate temperament and level of seriousness in approaching study and practice, immediate perfection seems a little unreasonable.

The higher-order goals required by transformational leadership can also bring about artistic changes in performance practice. A conductor can initiate such changes in musicians by engaging in spiritual leadership. Spiritual leadership has been described as the capacity to interpret and develop a reverence and sacred respect for artistic ideas (Scherchen, 1933, p. 17). This description implies extensive imaginative powers, knowledge and understanding about the music and context in which it was conceived (p. 18). Part of the teaching and learning strategy in conducting must therefore involve learning about different stylistic approaches, playing techniques and ways of capturing and sharing visions that offer new insights to players and audiences. Prominent female conductor Gisèle Ben-Dor is an example of an artist who considers her role of resurrecting the neglected music of Latin composers, (all of whom studied under European masters) as an example of both transformational and spiritual leadership (Reel, 2000, p. 17). The implication for pedagogy is the challenge faced by conducting teachers in educating students about the choice of repertoire that is likely to inspire and motivate their musicians to achieve new levels of expertise and interpretation.

Robert Schumann also expressed the idea of how important it was for the conductor to learn the role of leader;

> What the composer created out of his inner self must be recognised by the conductor, who can only achieve understanding through vast knowledge. The spiritual greatness of music cannot be apprehended solely by learning the figured bass, or by studying and serving an apprenticeship but by diligent study of every science connected with music. (Schumann, 1836; Schuller, 1997, p. 68)

In summary, transformational leadership turns the role of a conductor from that of musical technician to that of music visionary.

> The conductor's task is nothing less than the total absorption of the composer's vision of the art work, the translation of the musical and textual elements into a multidimensional art work and sound and the development of a rehearsal strategy for the most effective and efficient ways to recreate the art work. (Dickson, 1999, p. 9)

The research (Atik, 1994; Avolio et. al, 1999; Bliese, 2000; Bartel & Saavedra, 2000; Kennie et. al, 2000; Hunt et. al, 2004 & Boerner & von Streit, 2007) has examined the interactive process of transactional and transformational leadership and dealt with the themes of excellence, leaders as opposed to managers, charisma, empowerment, intellectual stimulation, inspiration, vision and trust. However, trying to manage the creative process in organisations such as orchestras raises a paradox: specifically, that individual creativity needs to be encouraged by a maximum degree of freedom but in the interest of coordinating individual contributions, these degrees of freedom need to be restrained (Boerner & Gebert, 2005). Orchestral musicians are not normally part of working out an artistic concept for the interpretation of a work. Instead they mainly "execute the concept presented by their conductor" (Boerner & von Streit, 2007, p. 134; Boerner et. al, 2002). Research on transactional and transformational leadership provides insights into how non-musical skills manifest themselves within conducting practice but information is still limited on how this affects pedagogy. There is however, an increasing amount of evidence to suggest that the unique organisational cultures of orchestras may subvert the principles of models of leadership, which in turn has implications for teaching and learning.

2.4.4 Organisational Culture

An important component of conducting practice is the organisational culture in which it occurs. Organisational culture has been defined in terms of following 'in house' rules and possessing certain characteristics:

- Observable behavioural regularities.
- Dominant values.
- Philosophy underpinning attitudes towards employees and customers.

(Schein, 1991, p. 6)

Since conducting practice has to be considered in the context of the orchestral organisation in which it operates, an analysis of the literature suggests the following characteristics define the orchestral organisational culture and behaviour;

(i) Hierarchical and discriminatory
(ii) Strategic and protectionist
(iii) Radically autonomous yet mutually dependent.

(Elliot, 2001; Holoman, 1992; Lebrecht, 2001; McPherson, 2004; Mose, 1997; Schuller, 1998).

This section will examine the extent to which these characteristics infiltrate the practice of orchestral conducting. The argument I seek to defend is that by learning to understand and work within the constraints and limitations of the profession, both teachers and students can develop 'buffer strategies' in their individual learning programmes and routines for coping more effectively with stressful realities.

A symphony orchestra and its associated administrative organisation can be regarded as both hierarchical and discriminatory because of the immense power given to the conductor (artistic and administrative), the selective auditioning process, the chain of command within the instrumental sections and a history of the notable exclusion of minorities and females.

Lebrecht (2001) uses the term "butterfly moralities" to describe situations whereby conductors became wealthier and physically "drifted away" from their musicians and orchestras whenever they felt they could obtain a more prestigious position and employment package elsewhere. He states that, "in a matter of twelve decades, the conductor has risen from humble servant in a composer's court to be a master of musical destiny" (Lebrecht, 2001, p. 326). He illustrates this point by using a table to compare salaries and fees of conductors since 1905 to the US industrial workers' average weekly wage since 1910 (Lebrecht, 2001, p. 320). In this process, he demonstrates that the large increases in conductor's salaries are not proportional or justified economically. This pursuit of power and wealth has in Lebrecht's opinion, won conductors a position of temporary invincibility, which may eventually pave the way to their extinction (Holomon, 1992, p. 24). The values and expectations that are passed on from one generation of conductors to another are likely to influence both practice and participation. If tradition determines that a conductor behaves in a particular way, their education usually reflects and promotes the continuation of 'in house rules'.

The opportunity to excel in the orchestral profession both as a conductor and instrumentalist appears to have been unequal and characterised by discrimination.

> For centuries female musicians have been fighting a battle over the right to play in orchestras. It's not that audiences don't want to hear them, it's that many orchestras have been reluctant, very reluctant, to hire them. The situation has been rectified somewhat in the past few years in certain countries where the audition process has been made invisible. In other words, musicians auditioning for a place in an orchestra do so behind a screen. In the United States, so called blind auditions are de rigueur, while in Europe, orchestras still toddle along, in many cases demanding that they see who is auditioning. Many orchestras require a photograph with an application, so they know the gender right off the bat. (Binks, 2005)

The battle for equality still exists despite changes to promote fairness using blind auditions.

> If you look at a 1997 study conducted by two American university professors, Claudia Goldin of Harvard and Cecilia E. Rouse of Princeton, you can see why the blind auditions are vital. In 1970, before blind auditions were held, fewer than 5 per cent of players in the top five orchestras in the United States were women. Once blind auditions were used that number jumped to 25 per cent and now stands at about 50 per cent. (Binks, 2005)

Before 1982, female musicians were not admitted into the Berlin Philharmonic and in 2005, some twenty-three years later, there were only seventeen female musicians in an orchestra of one hundred and twenty. This figure lies in stark contrast to those of other orchestras including the New York Philharmonic with fifty-three female musicians and the Toronto Philharmonic with thirty-two female musicians out of a ninety-two-piece orchestra (Binks, 2005). In terms of female conductors, it is reported that "there are no women conductors or musical directors employed by the largest twenty-five North American Symphony orchestras (according to budget size of the orchestra) and women represent only eleven percent of all conducting positions in the nation" (Kohler, 2003). A glass ceiling was broken in 2001 when forty-four year old American conductor, Marin Alsop was appointed as Chief conductor of the Bournemouth Symphony Orchestra in Britain (Higgins, 2001) and is now the principal conductor of the Baltimore Symphony. Alsop comments that the image of women conductors is still quite negative and the perception still exists that the maestro should be "machismo", "eccentric", "virile" and "heroic" an image that works against women seeking positions. "When a male conductor is called charismatic, a woman conductor is called difficult" says Alsop (Higgins, 2001). The perception is that what is seen as strength in a man is seen as aggression in a woman. The article continues to describe how the mythology surrounding the job of conducting tends to militate against the acceptance of women in the role. Figures which showed that only five females among twenty-three students were studying conducting at the Royal College of Music at the time of writing (Higgins, 2001) further highlights the lack of enthusiasm for becoming part of a profession with limited career prospects for women.

There is however, some evidence to suggest that the acceptance of women in orchestral conducting positions is gaining greater acceptance. Australia's Simone Young is one such example despite her unfortunate contract termination in 2003 from *Opera Australia* (Ford, 2002). Not only are women required to surmount the challenges of musicianship but also they must conquer entrenched and discriminatory attitudes. Discrimination certainly has the potential to create serious problems in terms of cooperation and group cohesion.

There are numerous examples of sexual discrimination within the careers of professional conductors. Lebrecht describes how the musical director was expected to personify the myth of male potency. The Greek born Mitropoulos (1896-1960) for example was discriminated against because of his sexuality rather then his musicality asserts Lebrecht (2001, p. 259). The podium has had a history of being out of bounds for minorities. "Pervasive discrimination" seems to summarise the story of black conductors such as British born Rudolph Dunbar[5] and American Henry Lewis[6] (Lebrecht, 2001, pp. 266-267; Slonimsky, 1994, p. 568). The teaching and learning of conducting may suffer from such discrimination and prejudices as students may passively learn these encultured practices and codes in order to gain acceptance, passing them on unconsciously to the next generation.

There are however positive examples such as New Yorker, Dean Dixon[7] whose authority is described as one not coming from a sense of personal power but from knowledge of the music (Sherman, 1952, p. 227). It is said that instead of imposing himself on a group of hostile white men (the orchestral players), he assumed a remote and lofty attitude that won him respect but unfortunately no appreciable affection (Sherman, 1952, p. 227).

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[5] Rudolph Dunbar (1907-1988) was a British Guyanese who studied clarinet at the Julliard School in the 1920s. He was the first black man to conduct the London and Berlin Philharmonic Orchestras.

[6] Henry Lewis (1936-1996) was an African American double bass player in the Los Angeles Philharmonic and took charge of the New Jersey Symphony Orchestra in 1968.

[7] Dean Dixon (1915-1976) was the first African American conductor invited to conduct the five major American Symphony orchestras starting in 1941. He also held major musical posts with the Israeli Philharmonic Orchestra, the Gothenburg Symphony Orchestra and the Sydney Symphony Orchestra.

How to deal with such rejection also seems important to a conductor's training because despite having the musical knowledge, skill and professional experience, disappointment and a lack of acceptance are still realistic possibilities. This situation does have implications for the teaching and learning of conducting. Enthusiastic students who have an idealistic view of the orchestral leader, need to develop the insights, skills, and strategies to be fully aware of the additional challenges they may face as artists; challenges that are sometimes beyond their control to change.

Orchestras may be described as strategic and protectionist because membership and tenure is both selective and conditional. Australian orchestras for example demonstrate strategic and protectionist values through a process labelled "cultural cringe" (McPherson, 2004, p. 16). Cultural cringe can result in a situation where Australia's small pool of world-class conductors (Sir Charles Mackerras, Simone Young, Richard Bonyage) are occupied overseas whilst foreign conductors occupy the podiums of Australian orchestras. Trevor Green of the Melbourne Symphony Orchestra also describes a situation where a number of good international conductors appear threatened by young conductors and consequently will not let them on the podium for fear that their own positions might be jeopardised (McPherson, 2004, p. 16). Although there seems to be some agreement about the orchestra's responsibility for training conductors, there is also a recognition that since there are only six major professional orchestras in Australia, the amount of potential contact time is severely limited (compared with Germany and America which have one hundred and eighty and one thousand one hundred orchestras respectively) (McPherson, 2004, p. 16). This has direct relevance to the teaching and learning of conducting in that Australian conducting students need to create their own opportunities to practise with ensembles as professional orchestras are only able to offer limited training opportunities with minimal career prospects.

In an interview with Australian born conductor, Alexander Bridger, (Meacham, 2006, p. 9), Bridger suggested that success and experience abroad can be treated with distrust and cynicism within one's own country. Bridger, (whose Uncle is the famous Australian conductor, Charles Mackerras), commented on the perception by some Australian musicians that nepotism had played an important part in his elevation and career development. This illustrates how a protectionist culture affects perceptions that may have little to do with individual capacity.

The fear of reduced mentoring programs for both musicians and conductors as well as orchestral funding cutbacks were anticipated outcomes when Sydney businessman, Mr James Strong was asked by the then Federal Minister for the Arts, Rodney Kemp on May 28, 2004, to conduct a report on how Australian orchestras and governments could best work together to ensure their economic sustainability (Strong, 2004). Fortunately, the Federal Government decided to reject the initial recommendations of down-sizing the Tasmanian Symphony Orchestra, the Queensland Orchestra and the Adelaide Symphony Orchestra, instead initiating a plan to make the orchestras totally independent companies with greater governance and accountability procedures and an increase in funding over the next four years (Christo, 2005). The issue of orchestral funding has important implications for the future availability and quality of educational programmes designed to promote the study of orchestral conducting.

Financial insecurities have provided a forced incentive for organisations such as orchestras to become both radically autonomous and yet mutually dependent. This has lead musical directors to come up with innovative strategies to improve audience patronage. Examples of such innovation demonstrate the desirability of non-musical skills in marketing and offer insights into how teachers and students can strategically position themselves for such realities.

A lingering budget deficit and a ten-week musicians strike in 1996 brought the Atlanta Symphony Orchestra's board together in choosing a director who would turn the situation around and embody the values outlined in its mission statement;

> Strike high, create a new model, and explore the notion of creative curiosity in programming. (Elliot, 2001, p. 3)

Robert Spano was hired because of his reputation as an adventurous programmer. His aim was to connect audiences with repertoire in a diverse yet thriving and growing city thereby making the institution relevant and viable.

> What was clear was that they wanted a collaborator, someone who works for consensus who tries to unite various groups to a common purpose who will listen to all groups: the board, the players, the community, the chorus and that felt very natural to me because I operate that way. (Spano in Elliot, 2001, p 4)

The point to be made is that a key strategy in the teaching and learning of conducting is to provide an opportunity to develop skills and understandings in organisational development that may assist the individual conductor to survive in a market place where there are competitive expectations. Both Mahler and Solti are two examples of professional conductors who played an important artistic and consultative role in greatly improving the financial organisations they worked for (ie: the Hungarian & German State Opera and Covent Garden) (Slonimsky, 1994, pp. 955-956, 608-609).

Recognition of the complex and diversified responsibility of leadership within a less-than perfect organisational culture suggests that conductor education (knowledge/awareness) and conductor training (skills/practice) are two very distinct yet mutually related aspects of pedagogy. This tension between autonomy and subjection and how a conductor prepares to meet the commercial world in which orchestras operate is also evident in Fullan's discussion of leadership and innovation in the work of a school principal;

> To pursue autonomy in the midst of a dependency creating culture is an entrepreneurial act. (Fullan, 1991, p. 14)

This discussion on organisational culture has shown that conductors are to some extent, trained and programmed in an environment that is both insular and protective yet dedicated to a goal of preserving musical art in an independent and radically autonomous way. In Lebrecht's view (2001), the conducting environment is one that encourages manifold abuses and selfish opportunism; an environment in which the artistic advisor, agents and sponsorship brokers are becoming the new maestros (p. 330). The morality of conducting was discussed as early as 1782. Carl Ludwig Junker (Junker, 1782) discussed the politics of conducting, vigorously upholding the art of music and conducting and deploring all commercialism (Schuller, 1998, p. 68). Instead of promoting artistic freedom, orchestral organisations often encourage conductors to defend a culture that protects vested interests. As Fullan suggests:

> Organisations that say they value autonomy and then look for conformity foster a dependency mentality. (1991, p. 15)

Despite the examples illustrating how the organisational culture of a symphony orchestra exhibits elements of sexism, racism and protectionism, evidence was provided of changes in selection methods and innovations required to secure funding and introduce more consumer friendly programming. The organisational culture of a symphony orchestra demonstrates the need to train conductors in a manner that encourages motivation through musicianship instead of individual pursuits of politics, money or power. The final characteristic of conducting practice to be reviewed is the issue of performance practice.

2.4.5 Performance Practice

Orchestral conducting pedagogy aims to promote good performance practice. It is a physical activity that requires practice, performance and the evaluation of the performance. Atkinson (2004) also emphasises performance practice by defining the conductor and conducting pedagogue

as a person "preoccupied with eliciting and evaluating the performances of others" (p, 15). There are numerous components of performance practice including performance anxiety, sight-reading, meta-cognition, emotional communication, intonation, improvisation and rehearsing. In their recent text, Parncutt and McPherson (2002) illustrate and describe the research in the area of performance practice and examine the above issues. For the purposes of this discussion I will focus on the aspect of rehearsing (Price & Byo, 2002; Parncutt & McPherson 2002) (atmosphere, feedback, pacing, error detection, conductor demeanour and verbal communication) in order to enhance our understanding of what conducting pedagogy looks like.

Rehearsing consists of both the "non-verbal physical act" of conducting and conductor led ensemble preparation (largely verbalisations) and "when done well, they are complementary, even indistinguishable" (Price & Byo, p. 336). The rehearsal is an environment where musicians develop perceptions about a conductor's abilities and this in turn influences the performing atmosphere. Factors such as hesitancy, fumbling, minimal eye contact and poor posture for example, are said to have a negative impact on the perception of conductor confidence whilst the converse of these behaviours has a positive affect (Fredrickson et al., 1998). The rehearsal atmosphere according to Price & Byo (2002) should combine conductor persuasiveness, confidence and collaboration in order to produce an ensemble that is responsive and receptive to a conductor's verbal and non-verbal behaviours. "Performances appear to benefit when ensemble members feel a part of the learning process rather than functioning as passive recipients of information" (Price & Byo, 2002, p. 336; Hamann et. al, 1990).

Conductor feedback is another aspect of conductor behaviour during rehearsals that facilitates the monitoring and evaluation of a musical performance. Whilst there is a strong link between positive feedback, better attitudes and successful musical performances (Price, 1983; Madsen & Yarbrough, 1985; Price, 1992) there is also evidence to suggest that successful performances and positive student attitudes also result when conductors and teachers use more negative than positive feedback (Price & Byo, 2002, p. 336; Cavitt, 1998; Duke & Henninger, 1998). This leads to an

understanding that negative feedback used constructively in combination with positive feedback also leads to the accomplishment of a conductor's musical goals (Price & Byo, 2002, p. 337).

The efficient use of rehearsal time is another aspect of performance practice that influences conducting pedagogy. The various components of rehearsal pacing include the frequency and duration of ensemble performance episodes, conductor talk, lag time between cut-off and conductor talk and the conductor's rate of speech (Price & Byo, 2002, p. 337). One study, which explored the pacing of instrumental music rehearsals asked experienced conductors to review video-tape rehearsals and found a strong correlation between fast pacing of the rehearsal and a fast rate of conductor speech (Single, 1990). This was reinforced by findings in rehearsal settings including professional orchestras that most teacher/conductor verbal interaction occurred in short bursts (Yarbrough, 1988). The view that fast paced rehearsals comprise frequent and generally brief episodes of teacher talk and student performance was also evidenced in a study designed to investigate pacing empirically (Duke et. al, 1998). Selected fast and slow paced videotaped examples of rehearsal conducting and music teaching were used to obtain observers' personal perceptions of pacing rather than relying upon a prescribed definition. Fast and slow pace were then described according to the frequency and duration of the conductor versus ensemble activities (Price & Byo, 2002, p. 337).

A longitudinal study of the rehearsal process in a choral setting which defined pacing as changing the focus rather than the frequency of activity between director and ensemble (Yarbrough et. al, 1996) found that highest performance rated rehearsals (which was the first rehearsal of a work) have a considerably slower pace than the higher rated later rehearsals. This finding suggests that pacing is also linked to the purpose of the rehearsal, familiarity with repertoire and the experience of the conductor and leaves open the question as to what type of pacing is preferred by musicians and their expectations of the rehearsal. In summary, slow or fast pacing is not necessarily an indication of effective or ineffective performing or teaching

but may be used as a strategy (by both teacher and student) to achieve specific musical objectives or leadership goals.

An important element of the rehearsal process related to feedback and pacing is the ability of the musical director to detect and respond to performance errors. The question this poses for pedagogy is how to prepare prospective conductors to cope effectively with the large mixtures of sounds generated by the various orchestral instruments playing different parts and the nature and range of errors. The different types of errors (pitch, rhythm, articulation, intonation etc) are said to be more or less audible depending on the type, timbre, texture and tempo within the music, whether the listener is conducting and whether the listener opts for a focused or unfocused approach to the listening task (Byo & Sheldon, 2000; Price & Byo, p. 338). Although error detection skills can be improved through specific exercises (singing/harmonic dictation) (Byo, 1997), there is also a view that error detection is best practised directly and skills increase when conductors go to a rehearsal with a well-developed internal sound and image of the score (Brand & Burnsed, 1981; Byo & Sheldon, 2000; Price & Byo, 2002). This suggests that thorough preparation is a critical component and requirement of a conductor's role both before and during rehearsal. Preparation to some degree enables a conductor to match the ensemble's performance to their internalised image of the ideal sounds and so begin the process of error detection.

The rehearsal is an environment where a conductor's demeanour (enthusiasm, attitude & attentiveness) (Price & Byo, 2002, p. 338) is on full display. This is an important element of conducting pedagogy because demeanour influences the ability of a conductor to create and sustain an intense rehearsal atmosphere. This intensity can be lost by a conductor's mistake, slow or dull delivery or casual demeanour (Madsen, 1990; Price & Byo, 2002, p. 339). Whilst it has been observed that the behaviours of enthusiastic or dynamic conductors vary and are not static (Price & Byo, 2002, p. 339), they also can exhibit stark contrasts of behaviour at optimal times (ie: musical dynamics, active and passive conducting, and group and individual eye contact) (Byo, 1990; Price & Byo, 2002, p. 339). In this

sense, enthusiasm can be viewed and explained as both a beneficial and tangible skill rather than just a reflection of personality. In terms of conducting pedagogy, rehearsals also need variety and contrast to make them interesting. They may also benefit from conductors viewing their own video-tapes in combination with other observers in order to see more clearly the behaviours related to enthusiastic rehearsing and conducting (Madsen & Yarbrough, 1985; Price & Byo, 2002, p. 339).

Verbal instructions during rehearsals are significant when discussing conducting pedagogy because they are usually the means of expressing multiple instructions and they consume considerable portions of rehearsal time (Price & Byo, 2002, p. 341). The frequency of verbal instruction has seen to vary according to the level of conducting expertise and this may be explained by the view that novice and expert conductors concentrate on different things during rehearsal (Goolsby, 1996, 1997, 1999). In a 1996 study by Goolsby, sixty instrumental rehearsals were video-taped to measure the use of rehearsal time by a range of conductors with different levels of experience (experienced teachers, novice teachers, student teachers) at the Middle and High School level. Results indicated that more experienced conductors performed more, talked less, divided rehearsal time more equally and used more non-verbal modelling than less experienced conductors (Goolsby, 1996, p. 286; Price & Byo, 2002, p. 341).

Goolsby (1997) also addressed and investigated the issue of verbal instruction between expert, novice and student teachers over sixty rehearsals using similar methods to the study of 1996. This study found that experts devoted more time to overall sound, novices focused their time on correcting wrong notes and undergraduates emphasised rhythm and tempo (Goolsby, 1997, p. 21; Price & Byo, 2002, p. 341).

The third study by Goolsby (1999) sought to investigate the characteristics that define successful and outstanding band conductors using a methodology refined in the previous two studies. This study found that regardless of content, less experienced conductors tend to spend more time talking in rehearsals than experienced conductors and take longer to prepare a piece

for performance because they stop and start ensembles more frequently to give instructions (Goolsby, 1999, p. 174; Price & Byo, 2002, p. 341).

Aspiring conductors would do well to consider the implications of relying less on verbal instruction, performing more during a rehearsal and being sufficiently prepared to avoid the rehearsal becoming practice time for the conductor instead of performance time for the musicians. Although time efficiency is important, so is the opportunity to interfere selectively in a manner that does not obstruct the musicians' ability and desire to perform freely and expressively.

Effective performance practice may also be defined and influenced by the relationship between conductor and musician as pointed out in earlier research into leadership qualities (Atik, 1994; Boerner & von Streit, 2007). Durrant's research (2005) sought to investigate the connection between a conductor's role and the shaping of singers' identity. The research focused on choral music traditions of Finland and Sweden and used a qualitative interpretive case study approach that employed interviews with conductors and extensive observations of choral rehearsals and concerts. Two research findings that hold important implications for conducting pedagogy include;

1. The musical and interpersonal skills of the conductor are vital in the motivation of singers.

2. The singers identify themselves socially as well as musically with a group.
   (Durrant, 2005, pp. 88-98)

The socialised activity of performance according to Durrant, requires special training in order to create a "positive and democratic relationship between the performers and instructors" (Durrant, 2005, p.88). Although Durrant's research did not extend to orchestral conducting, it did make a link between the performers' (singers) perceptions of how they saw the role of the conductor. Participants had strong views about the role of the conductor in creating appropriate performance and/or rehearsal conditions (e.g., a non-

threatening environment). They also admired a conductor's knowledge of the music and their ability to transfer this knowledge and enthusiasm in a manner that was not controlling but provided a sense of freedom (pp. 92 - 93). However, it should be acknowledged that participants in these choirs were largely unpaid amateurs albeit with high levels of musicianship. Such a democratic relationship may be more difficult to sustain when the conductor also has fiscal responsibilities to maintain and an organisation that is not only artistic but also a business.

In this section, performance practice was examined from the perspective of rehearsing and what conducting and rehearsal behaviours play a role in establishing an appropriate and effective rehearsal atmosphere. In order for the rehearsal to be of consequence and purpose, the conductor is advised to establish their authority and expertise immediately and wilfully (Price & Byo, 2002, p. 346). The intensity of such an atmosphere is said to be compromised if the conductor fails to control their interactions with ensembles through either a lack of overt enthusiasm, inaccurate information either verbally or non-verbally or allowing the pace of the rehearsal to be too slow (p. 346). The conductor's responsibility during the rehearsal process is ultimately to bridge the gap between what the orchestra can do independently and what it can do under the guidance of an expert. This expertise is evident in a conductor who has complete knowledge of the score and how to realise it, plans all aspects of the rehearsal, gives appropriate feedback and moves ensemble members to a higher order of musical thinking (p. 346). Although there is still debate over whether gesture or words are the most appropriate methods of communicating instruction and intention during a musical rehearsal (Goolsby, 1996, 1997, 1999; Holt, 1992; Single, 1990; Skadsem, 1996, 1997; Watkins, 1996; Yarbrough, 1988; Yarbrough & Price, 1989), both are considered necessary and both should be done exceptionally well (Price & Byo, 2002, p. 347). In this way, optimal rehearsal techniques can help deliver excellent performances (p. 347).

2.4.6 Summary

This literature review has so far provided: an historical perspective of conducting including a brief account of the formative experiences and characteristics of selected eminent practitioners; and an account of the characteristics of conducting practice including technical skills, personality, leadership, organisational culture, and performance practice. These issues were discussed as characteristics of conducting practice and were addressed by analysing the multiple definitions and perspectives of the role of the conductor and conducting teacher. It outlined and summarised the findings of research into technique, personality, leadership, organisational culture and performance practice. The evidence so far suggests that the role of a conductor is diverse, intense, challenging and often complicated due to the intricate interplay of both musical and non-musical skills. There is a large body of information in textbooks and journals on the subject of orchestral conducting, its history, required skills, what constitutes effective conducting and issues relating to performance practice. However, little can be found on specific research studies that address the relationships and interactions between teachers and students of conducting within a performance environment. The next section will focus on the concept of teachability by examining the teaching and learning strategies that appear within the performance experience of maestros, those strategies documented in conducting textbooks, and the learning theories which support and explain practical participation through an intensive conducting master-class workshop.

2.5 Teaching and Learning Strategies

In the absence of empirical studies of teaching and learning strategies specifically associated with orchestral conducting, the major sources for investigation have been historical accounts, the advice of pedagogical texts and accounts of current practical master-class workshops. Understanding the characteristics of conducting practice, the role of the conductor and conductor effectiveness enables greater insights into what is required to develop skills and provide relevant experience. Durrant (2005) groups the

research literature into conducting pedagogy and conductor effectiveness under the following categories:

1. Philosophical and aesthetic ideals underpinning the preparation of conductors and their approach to music.

2. Technical and musical skills for rehearsal and performance.

3. Personality and behavioural traits (interpersonal skills) of the conductor in relationship to effective communication skills. (Durrant, 1994, p. 61; Durrant 2005, pp.89-90)

This section will discuss three approaches which can help understand and clarify Durrant's categories; mentoring/coaching, the advice of pedagogical texts and the practical master-class conducting workshop.

2.5.1 Mentoring/Coaching

Mentoring and coaching are relevant strategies in conducting pedagogy because they are methods of instruction, which combine advice with psychological support. "Mentoring is a learning relationship between two people requiring trust, commitment and emotional engagement. It also involves listening, questioning, challenge and support. It has a time scale" (Garvey, 2007, p. 1). Another perspective discusses the concept of mentoring as a mutually beneficial relationship in which both the mentor and the protégé grow as a result of their relational connection (Anglin et. al, 2002). This perspective identifies friendship, nurturance, open-mindedness, and trustworthiness as key characteristics of mentoring relationships (p. 87). Mentoring is also described as a multivariate process of structured human interaction within institutional contexts and explored within the areas of career development and modelling (p. 87). Even more significant in terms of the implications for conducting pedagogy is the perspective that mentoring bears similarities to a "cognitive apprenticeship" (Bond, 2004) involving training students to perform specific tasks but with an emphasis on visualisation and observation. The intention is that students translate their

observations into the role of completing tasks thus enabling this empowerment to actualise knowledge and solve problems (Bond, 2004).

The four steps of empowerment according to Bond in relationship to teaching students specific skills include:

1. *Fading* - step by step removal of support until the student can complete the task by themselves.
2. *Articulation* - engage students in conversations about their reasoning and knowledge.
3. *Reflection* - students have opportunities to compare their skills with peers and experts.
4. *Exploration* - teachers encourage students to solve problems independently.

This particular understanding of mentoring when applied to conducting pedagogy would suggest that the student should be involved in making the majority of musical decisions during rehearsals and that they should be actively engaged in reviewing their performances via video recordings for example and discussing their impressions with the maestro and musicians they are working with.

National mentoring associations have sprung up all over the globe. They range from home-grown school and community initiatives for children who lack role models at home, to professional organisations that encourage teachers to contact each other for advice and support in their day to day work,[8] to national organisations such as the European Mentoring and Coaching Council (EMCC). An interesting definition, which has an historical focus, uses the word *mentoring* as a noun to describe a situation where an individual is entrusted to the care of a wise counsellor and tutor (Nickols, 2002, p. 1). This conjures up images wherein an older, influential

[8] Internet searches reveal a large range of organisations which adopt the key word 'mentoring' as part of their strategy and educational principles. eg: http://www.nfie.org/publications/mentoring.htm & http://www.mentoringusa.org

and experienced person promises to take a younger person 'under their wing' for the purpose of advancing their career.

A comparative study (Wang, 2001) explored the relationship between contexts of mentoring and mentoring practice, drawing upon data from the experiences of twenty-three British, American and Chinese mentor teachers through interviews and logs of mentor-novice interactions. It discussed learning opportunities created by mentoring contexts for novices to learn to teach. One important finding from the study was that mentors bring different goals and purposes to their mentoring and these goals and purposes could lead them to act differently in their mentoring practice thus opening opportunities for novices about different views of teaching (Wang, 2001, p. 6). Some mentors expressed ideas about what novices needed to know as developing teachers; firstly, that novices should develop their own philosophy of teaching, secondly, that novices needed to develop teaching styles different to their mentors and thirdly, novices needed to learn different teaching methods and to act flexibly in their teaching (pp. 6, 11). One implication of this particular study is that in selecting a mentor, a novice should consider more than just the mentor's experience and expertise. Equally important is how mentors' conceptualise mentoring and their relevant experience in conducting the type of mentoring practice expected (p. 21). In terms of conducting pedagogy, student conductors may benefit more from knowing and understanding the expectations of their teacher/mentor and realising what their responsibility entails as part of the mentoring relationship.

Mentoring is characterised by a special relationship between expert and novice that involves communication on a variety of issues designed to promote maturity and growth. There is one form of mentoring that involves more than merely 'passing down' knowledge but also teaching the values of humbleness, respect and reverence. Trumpet players of the 18th century were given the title, 'Brethren-in-Art' (Altenburg, 1974, p. 42) as a means of notifying others that their apprenticeship ritual involved devotion and service in addition to learning how to master their instrument. Mentoring can occur within a formalised apprenticeship, however this does not

necessarily mean producing clones or apostles who are not able to break themselves away from the guidance of their 'master' or 'counsellor' and think and act independently. Mentoring may be more suited for experienced conductors where the goals are professionalism and independence and the pedagogy is concerned with providing selective wisdom rather than giving specific instructions.

The influence of mentors and role models in learning to conduct was reflected in the two video documentaries of Sanders (1994). It is evident from these materials that whilst some expert conductors fell into the role by accident (Scherchen, Szell and Beecham), others were more directly influenced by the role models of siblings, relatives and family (eg: Erich/Carlos Kleiber, Adolph/Fritz Busch). Many also had mentors who were famous and active conducting practitioners (eg: Koussevitsky and Bernstein; Wagner and von Bülow; Mahler and Klemperer /Szell).

There is evidence that the word mentor had a stronger meaning than just coach or teacher. If one takes the admiration Bruno Walter had for von Bülow, it seems that the mentoring relationship also meant apostle, disciple and progeny.

> I saw in Bülow's face the glow of inspiration and concentration of energy. I felt the compelling force of his gestures, noticed the attention and devotion of the players and was conscious of the expressiveness and precision of their playing. It became clear to me that it was that one man who was producing the music, that he had transformed those hundred performers into his instrument and that he was playing it as a pianist would play a piano. That evening decided my future...I had decided to become a conductor. (Walter, 1946, p. 39)

The famous Arthur Nikish (1885-1922) became the model for youngsters wherever he went and opened up the era of "the conductor as hero" (Slonimsky, 1994, p. 714). He fired the imagination of a whole generation of condutors such as Serge Koussevitsky in the United States, Pierre Monteux in France, Ernst Ansermet in Switzerland, Wilhelm Fürtwangler in Germany and Fritz Reiner in Hungary. The succession of Hungarian

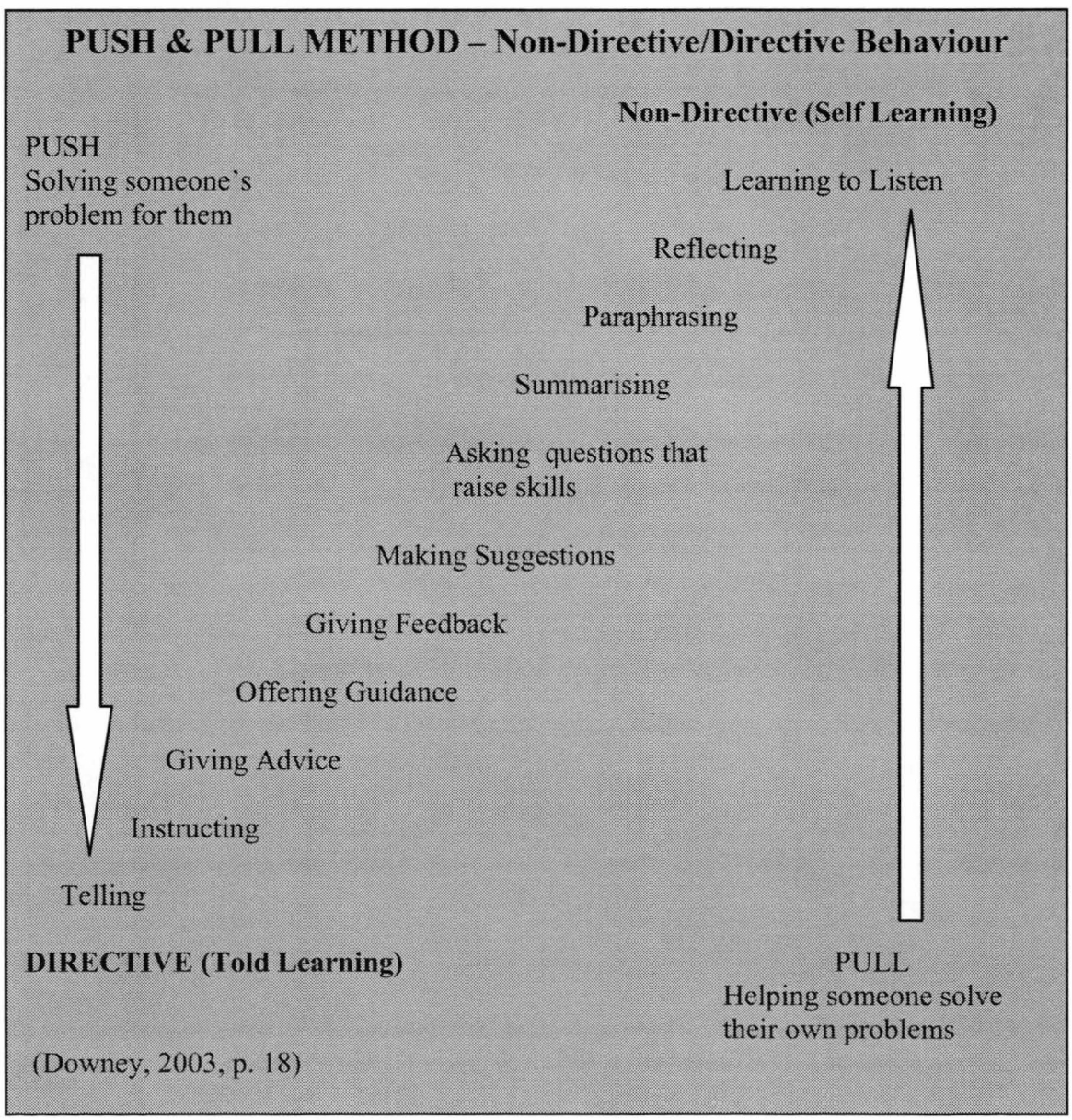
maestros such as Eugene Ormandy, Ferenc Friscay, Antal Dorati, Istvan Kertesz and George Solti trace their origin back to Nikish (Lebrecht, 2001, p. 40). The Milanese conductor and composer Riccardo Chailly grew up with the style of Claudio Abbado and was a complete "fanatic" of him (Lebrecht, 2001, p. 215). However much of a fan or follower, the literature suggests that style, learning and practice of conducting is considerably influenced by students observing and forming a relationship with other successful and more experienced role models.

Coaching according to Garvey (2007) has a more recent history than mentoring and is strongly associated with improving performance in sport and academic life as well as teaching specific skills and subjects (p. 3). Garvey argues that a coach is a skilled, more experienced and more knowledgeable person than a mentor (p. 3) but this is highly contentious. One perspective of coaching as distinct from mentoring is that of a "solution focused, results orientated systematic process in which the coach facilitates the enhancement of work performance and self directed learning and personal growth of the coachee" (Grant, 2001, p. 8; Senior, 2007, p. 19). According to Senior, coaching is not mentoring, training or counselling but shares similarities with each (p. 19). The distinction between these two terms may be that coaching is focused on achieving specific short-term goals, for example, learning how to conduct a particular symphony, whereas mentoring is more generalised and holistic as it takes into account long-term goals and considers a whole-of-life approach to how these might be achieved.

The push and pull model by Downey (2003, p. 18; Manek, 2004, p. 75 see Figure 1), may help to bridge the divide between coaching and mentoring. The model shows the range of learning styles from directive to non-directive and the spectrum of skills required to promote learning. At one end of the spectrum lies a directive learning approach to solving specific problems involving telling and instructing (coaching) whilst at the other end lies a non-directive approach where learning is facilitated and does not involve direct instruction (mentoring). This latter approach is in the view of the author, "a much more powerful tool for changing behaviour" (Manek, 2004,

p. 76). Skills needed to cross the spectrum from listening to instruction for example include; the skills of establishing rapport, asking incisive questions, listening to understand, reflecting and paraphrasing in order to encourage self-learning. Other factors such as the maturity and context of the learner will also have some impact in the skills and qualities of the coach in facilitating the learning process (p. 76). The challenge for educators is developing competencies across the spectrum and practising coaching under different circumstances. Importantly, the emphasis is on helping students learn to solve problems not necessarily solving the problem.

FIGURE 1



(This Figure is not an exact identical copy of the one produced by Downey however, it contains a similar format & exact wording. The Downey version contains an additional picture diagram)

2.5.1.1 Summary

This section reviewed the concept of mentoring and coaching and found that both methods have been used and are relevant in discussing historically the means by which conductors acquired skills and understandings. Under the guidance of professionals, a special relationship is developed which facilitates access to specialised expertise and knowledge. Mentoring also requires personal initiative and motivation by students in reflecting upon the musical experience of experts, developing rapport, learning to trust the mentor and securing a special type of friendship that goes beyond the love of conducting. Coaching, although more directly associated with sport training and teaching specific skills is useful in understanding conducting pedagogy because it involves direct corrective feedback about performance, practical demonstrations and advice verbalised during rehearsals or training sessions. In the conducting master-class workshop environment, the apprentice (coachee) assumes the role of subordinate partner or co-worker. The degree to which either mentoring and/or coaching happens within the teaching of conducting will depend upon the teacher's philosophy about the role of the conductor, the quality of the relationship and whether the student is capable and experienced enough to monitor their own progress. Other sources for understanding the nature of orchestral conducting pedagogy include pedagogical texts.

2.5.2 Pedagogical Texts

In the twentieth century, a number of important texts were published in response to the developing specialisation and recognition of the profession. Many are semi-biographical and specifically instructional in intent whilst others are autobiographical/interview texts and more reflective and general in the advice offered. In this section, nine major texts will be reviewed and analysed chronologically to probe underlying views of pedagogy in terms of: (1) preparatory knowledge; (2) rehearsal and performance practice; and (3) technique and gesture. These texts were chosen because they cover a period of major development of the role of the modern conductor (1933-2003) when maestros developed international reputations and the profession of conducting grew to be viewed as both influential and prestigious. The authors of these texts were not only musicologists but experienced conducting practitioners, instrumentalists and educators. The texts chosen frequently quote each other as part of their referencing and sourcing. I shall commence the review chronologically, analyse the major themes of the texts in relation to the areas of preparation, rehearsal, performance practice, and technique, and identify the teaching and learning strategies.

2.5.2.1 'Handbook of Conducting' by Scherchen (1933)

In the *forward* of this text, Norman Del Mar describes Scherchen's *magnum opus* conducting handbook as a "veritable Bible for aspiring conductors" that is "visionary and rivetingly interesting" (Del Mar, 1989). Scherchen comprehensively covers the topics of style, technique, musicianship, philosophy and psychology as a way of alerting students to the potential crises which orchestral conductors are likely to be confronted with in the course of their professional activities. The closing section of the text deals with edicts on how to conduct various works, bar by bar, gesture by gesture thus providing students with highly specific guidelines.

Preparation - At least one third of the book is devoted to theoretical information under the heading, *the science of the orchestra* with a

comprehensive appendix on bowing classification. Whilst all sections of the orchestra are studied in depth, the underlying message is that because the string section is the largest component of the orchestra, the conductor must have a strong understanding of how the instrument is played and how to instruct players to change and experiment with phrasing. Scherchen's argument that knowledge comes before practice (p. 4) is prefaced by a comment that "a method and technique does exist and can be learned and practised down to its smallest details before a student first attempts to conduct the orchestra" (p. 4). This is the only historical text reviewed here that uses the term, *student's curriculum for conducting*. Unfortunately the details and content of such a curriculum are not specified. The text advocates that the student prepare to conduct through; playing an instrument, studying the different orchestral instruments, choral singing and developing 'full knowledge' of the works.

Rehearsal - This text is the earliest reviewed here that comments on a *method of tuition* and *conditions of teaching*. Most other texts concentrate on the *what* question (content and technique) and leave the *how* aspect to the discretion of the teacher and learner. In this discussion, a question is asked concerning how practice can be acquired without practise? (ie: without having an instrument on which to practise) (p. 189). Scherchen then recommends that this is the very reason why the teacher needs to provide experiences of all possible scenarios that are likely to occur in real practice (live with an orchestra) and advocates practising and rehearsing in front of the mirror alone as a way of controlling technique (p. 189).

The advice given to the teacher is practical and simple.

> Let the student and teacher face one another as conductor and orchestra. At first, the teacher without playing but following the student's conducting, gives a reflection of the results of this conducting and explains how far the student's gestures are wrong, clumsy or inappropriate. (p. 190)

Scherchen said that this could be done by whistling, singing but always at the intensity indicated by the student even if that direction is misleading and

incorrect (p. 190). However, the use of the piano is discouraged. Scherchen says that it should be "restricted to bare rhythm and in order to encourage the student's imagination and give it the widest possible scope" (p. 190).

In Scherchen's view, singing is a useful skill in conducting. Even amongst small singing groups he suggests, the conductor will be "compelled to learn a certain number of technical devices which he will be able to use when conducting an orchestra" (eg: hands learning to work independently from each other and how to correct intonation etc) (p. 4). Scherchen advocates learning by memory, practising in front of a mirror, singing and using the right arm only (p. 15). The real purpose of the mirror is to warn against contortions of the body. This text is singular in its discussion of a teacher's responsibility when guiding a conducting student's education, stating that the focus must be on more than just technique (p.15).

In advocating the memorising of scores, Scherchen suggests that the advantage of such a practice is that it strengthens the most important link between conductor and orchestra, that being the eye (p. 192). He suggests the teacher requires both "intuitive organisation" and "critical watchfulness" as does the task of conducting (p. 19). He says that the teacher must train the pupil not only in the presentation of the work but also in overcoming the difficulties inherent to practice such as rehearsing. Therefore one should learn to experience and adjust to different levels of orchestral playing and behaviour (p. 20). To this effect, Scherchen suggests that there are three possible orchestra types to cope with;

1. That of a very *sensitive orchestra*, which follows the conductor perfectly because under such conditions, every excess of gesture results in excess of effect.
2. The *medium quality orchestra*, which is willing to react but needs stimulus.
3. The *bad uninterested orchestra* that no matter what the conductor does, still proves insufficient in obtaining results.

Performance practice - Scherchen also suggests that since "preventative diagnosis is the only way of correcting most mistakes" (p. 21) in conducting, the tuition should develop presence of mind and a capacity to anticipate and control. The idea of planning and thinking ahead of what possibly could go wrong is supported by the comment that, "faulty, uneven, feeble things in performance must be foreseen by the conductor and staved off" (p. 21). In this sense, there is an argument that trying to learn the art of conducting from orchestra experience alone is not good enough and that thorough preparation is a prerequisite to good rehearsal and performance practice.

Technique– Technique is not discussed to the depth of similar texts of this time period such as that of Goldbeck (1933) where the focus is on stick technique, relationship roles between right and left hand and methods of showing differences between articulation and dynamics. Scherchen acknowledges that technique can be taught through exercising and repetition but the technique of preparation and rehearsing are considered more important curriculum components. Goldbeck's text was not selected for review and further investigation as much of its instruction on technique was drawn upon and explored in the texts by Boult (1963) and McElheran (1964).

2.5.2.2 'Conducting without Fears' by Lewis (1945)

Lewis aimed through his text to provide a theoretical and practical foundation for both choral and instrumental conducting so students would gain confidence in directing and leading orchestras. Interpretation is discussed in one of the five chapters whilst the final chapter, titled *cognate brevities* covers relevant practical considerations for aspiring young conductors such as participation in competitions, amateur junior orchestras, brass bands and radio conducting.

Preparation– Two essential learning requirements advocated by Lewis are the ability to find the melody or tune and set the proper tempo (Lewis, 1945,

p. 1). Whilst the majority of authors viewed here make reference to these two points, Lewis goes into greater depth emphasising that since time and pace are relative, an important skill to develop is understanding the difference between composers' metronome markings and the Italian terminologies for tempo (pp. 2-3). Lewis does not just mention score reading and transposition as important preparatory skills but advocates a method of practice including the grouped visualisation of divided parts and inner-ear singing; a concept also recommended by Scherchen (pp. 4-5).

Rehearsal – Lewis outlines two "dubious" teaching methods (p. 26) recommended for choral conductors as they approach rehearsing which could similarly be considered and applied in orchestral conducting:

1. slow first method – graduation from slow motion to correct tempo.

2. point to point method – tackling the first phrase at correct tempo, tidying it up and proceeding laboriously to the end.

Lewis does not support these methods because professional orchestras should already be able to perform works *prima vista* (p. 27). Laborious dissecting and senseless repetition (resulting from such methods listed above) can make rehearsals tedious and unproductive in his view. In other words, a successful rehearsal depends upon homework and preparation from both conductor and instrumentalists.

Technique – Lewis briefly mentions fundamentals of baton technique and gesture. Unlike the text by Boult (1963), no detailed comments address the basics of how to hold the stick. However, he does warn the student not to, "crook your little finger like a Victorian vamp drinking tea" (Lewis, 1945, p. 5). The remarks about posture discredit the idea of the "erect-knees braced-leaning slightly forward attitude" (p. 5) in favour of a balanced and poised stance that allows the delivery of fluent, steady and uniform beats. Lewis shows a personal preference for the use of the stick for two reasons; it

is easier for the performers to see and follow and the "conductor is free from suspicion that not using the stick relieves him of much tiresome drudgery" (p. 6).

A key aspect of Lewis' approach is the recognition of the role of the wrist in creating the difference between two fundamental conducting gestures, staccato and legato. (p. 7). Goldbeck (1933) also makes the distinction between signalling and expressive gestures (p. 146) suggesting the importance of knowing when and where in the music to alternate between the two. Despite the importance of these two basic gestures, there is little explanation of how to achieve and practise the absence and presence of "jerks" and "clicks" (Lewis, 1945, p. 7).

In summary, performance practice in the view of Lewis, should be influenced by a conductor's attitude rather than gestural technique. Lewis quotes the opinion of distinguished Sunday Times critic, Ernest Newman who said that the conductor should be "hidden from our view at concerts" (p. 74). Although Lewis was against all exaggerated "conducting antics", "circle sweeping" and "phrase miming" he still acknowledged that certain gestures were inevitable when "the music takes possession, however rigid the control" (p. 75). The idea that concerts should be "feasts of sound and not sight" does not diminish the justification for teaching gesture and technique but it does highlight that physical presence can intrude between the composer and audience when the conductor's intentions are not sincere (pp. 74-75).

The concluding advice given by Lewis may be regarded as the most objective information any teacher could give their students.

> Know yourself, your limitations especially and keep within their bounds; be self reliant through self control and above all, work hard and be sincere. (p. 76)

2.5.2.3 'Thoughts on Conducting' by Boult (1963)

Sir Adrian Boult published several texts over the course of his career. The earlier text of 1951 focused on the organisational side of conducting[8] whilst the latter (1963) emphasises two strategies in learning to conduct:

1. preparation, technique and rehearsal as core content.

2. reflecting upon the experiences of famous conducting practitioners.
(Boult, 1963, p. v)

Preparation – Boult addresses as do other authors, the importance of understanding and delivering the appropriate tempi but in addition, questions two other skills that he considered relevant in a conductor's education and training; pitch and memory (Boult, 1963, pp 7-12). Boult considers 'perfect pitch' not as essential as a keen sense of 'relative pitch' in detecting mistakes but then adds that absolute pitch can be taught (p. 12). He refers to English/German Operatic composer Edward Maryon (1867-1954) who developed a method for linking pitch and colour (p. 12) for the purpose of enhancing a student's accuracy in identifying different pitches.

On the subject of the musical score, Boult advocates the method of John Barbirolli of learning the music rather than marking or scribbling in it (p. 12). This differs to the opinion of Lewis who describes the marking of copies (by both the conductor and performer) as an appropriate method of helping performers "perpetuate the conductor's instructions" (Lewis 1945, p. 29). Boult's approach to learning the score is to stick to one edition and the minimal use of "graffiti markings" (Boult, 1963, p. 12). Furthermore, Boult is not totally convinced by the argument that conducting from memory enhances visual communication and connection between the conductor and orchestra. He criticises the contracts being made at that time

[8] seating of the orchestra, program building, rehearsal planning, final rehearsal, concert, sight reading and orchestral repertoire.

by American orchestras, which forced conductors not to use the score in concert (p. 14). Although memorising the score was and still is a confidence building part of pedagogical practice, Boult considers it unwise to judge a musical performance solely from the perspective of the impressiveness of a conductor's memory skills (p. 14).

Rehearsal – Rehearsal efficiency is illustrated by Boult through reference to the frequency of interruption used in the approach of the famous conductor Nikish (1855-1922). Boult's method contains the following recommendations for conductors;

1. do not strain the time limits of rehearsal and the patience of players by stopping too much;

2. alter fundamentals without drastically altering the basic style of players;

3. preserve team spirit by not over exaggerating a particular technical/musical problem.
   (pp. 15-20)

The advice of Gustav Holst is also quoted to indicate to both teachers and students of conducting how temperament affects rehearsing. His experience taught him that it was impossible to be angry without also being funny (p. 21). In other words, a good sense of humour can go a long way in helping balance and moderate the generally serious and intense nature of conducting and rehearsing for all participants.

Boult's definition of rehearsal discipline is two fold. He recommends

1. keeping players active so that they are too busy to consider "extracurricular by play".

and

2. making sure that no breach of the orchestral peace passes unnoticed.

(p. 80)

Considering the dictorial nature of the conductors at the time, Boult is quite innovative in his ideas on what constitutes effective instruction and rehearsal technique. Boult's views on humour and personality in rehearsal are also supported by Lewis;

> gentle irony instead of vituperation (abuse by the conductor) is a better method of bringing home to offenders their lapse of duty. (Lewis, p. 47)

Technique – Boult also emphasises the importance of the baton as the contact point between orchestra and conductor (p. 3). He warns of the dangers of having a stiff wrist combined with "embedded elbows", which prevent expressive gesture (p. 3). Boult then goes on to give specific instructions on how to correct the situation; a special grip to facilitate powerful leverage (p. 4). Boult argues that the baton can move just as expressively as the hand and that this can be achieved by not allowing the stick to stop unless the rhythm of the music is broken (p. 6). Boult relates beat and tempo by saying that between each beat there should be a steady increase in pace so that the players can feel where they are between the beats as well as seeing the beat itself (p. 6). Reference is also made to the function of the left hand, which should be kept for an expression, "beyond the vocabulary of an expressive stick" (p. 6). Here is further support for the separation between hand and stick and reinforcement of the notion that the conductor's beating must be slightly ahead of the players' sound. It is rather surprising, considering the attention given to baton technique and functional gesturing that no mention is given to explaining beat patterns. It is also

surprising that gesturing is only considered from the point of the arms and hands with little detail on the communication qualities of the eyes, face and the whole body.

2.5.2.4 'Conducting Technique for Beginners and Professional' by McElheran (1964)

This text is a useful resource in that it emphasies teaching strategies for approaching rehearsals and performance practice. McElheran suggests that a conductor is just like a teacher in that they are only as good as the results they obtain from the work of others (McElheran, 1964, p. vi). This philosophy highlights the role of mentoring as a strategy for teaching conducting in that the advice and experience of others is highly valued. Another reason for including this text is the author's support for a three-fold action pedagogy of *detection*, *diagnosis* and *remedy*. As such, there are practical assignments for both beginners and professionals to help reinforce and develop technical skills. Finally, McElheran asserts the view that there is a distinct shortage of "good conductors" despite "legions of conductorial aspirants" (p. v). Although such a view is similar to that of Lebrecht (Lebrecht, 2001, p. 5) McElheran's text is positive in describing how to inspire musicians and develop "inner vision" that potentially improves musical results.

Preparation – This text offers an additional strategy for learning to conduct involving conducting to recordings (McElheran, 1964, p. 54). McElheran says that, providing the learning process is also supplemented by live conducting experiences, it is a great opportunity for students to practise choreography, gesture and score memorisation without having to publicly experience the problems of rehearsal technique and nervousness (p. 55).

On the subject of conducting from memory, McElheran advocates a practice routine using visual distractions (eg: a trumpeter dropping his/her mute or watching a football match with the sound turned off) when memorising musical sequences as a way of improving concentration and preparing for

the inevitable nerves in the concert (p. 123). He proposes a singular advantage in conducting from memory, commenting that:

> The advantage of conducting by memory is that a certain rapport grows between conductor and performer, which rarely occur when there is a score between them. (p. 124)

Rehearsal - McElheran regards the primary purpose of the rehearsal as providing inspiration for the players (p. 4). The research on leadership would confirm that positional power should be balanced by other kinds of power so as to inspire personal relationships and connections (Helgesen, 1995, pp. 114-115). McElheran elevates certain leadership qualities that are designed to inspire by saying;

> At rehearsals, the conductor must show a judicial mixture of friendly persuasion, sternness, humour, patience, sympathetic understanding, praise, correction, emotional fervour and occasionally a little touch of steel. (McElheran, 1964, p. 4)

These inspirational techniques can also be considered in the context of teaching conducting rather than just performance practice. The assignment that this author gives students and teachers, beginners and professionals, in understanding these principles is to reflect upon the ways and methods used by organisations and individuals in exerting powerful influences over people (p.7).

Technique – The discussion on technique starts with the function and grip of the baton but continues in great detail identifying and analysing beat patterns as well as providing new insights on mental conceptions of beating precision.

McElheran's text devotes two pages (pp. 13-14) to describing some common myths concerning the use of the baton.

1. A baton should be used for an instrumental group and not a chorus.
2. The baton gives a point to the beat.
3. A baton can be seen better than the hand.
4. A baton increases precision.

McElheran then adds four further comments, which highlight the advantages and disadvantages of using the baton.

1. A baton adds a length of rigidity to a beat, which detracts from the flowing quality needed in a cantabile passage.
2. A baton magnifies any hand quiver to a conspicuous degree.
3. A baton robs the hand of an important function of indicating mood by different positions.
4. The baton, by enabling the user to shorten the distance his arm travels, reduces fatigue in a long or strenuous work.

The author appears to be generally against the use of the baton. However, in expressing how uncomfortable he was with the baton, he also confessed that he did change his grip to the one advocated by Pierre Monteux[9] – "holding it as though you were shaking hands with someone, hands wrapped around the baton, the butt end against the heel of the palm" (p. 14). It would seem that there are many opinions and preferences on this particular aspect of technique. This may indicate that such technicalities are best discussed and implemented between the teacher and student taking individual physical characteristics and preferences into account.

McElheran's text however, appears to be the first which approaches technique from the viewpoint of the orchestral musicians and their

[9] Famous French conductor (1875-1964) who premiered important Stravinsky and Debussy works.

understanding of visual geometry provided by the conductor. It also provides an abundance of practical exercises to reinforce and perfect the clarity of beating and to eliminate "vague" and "wandery" motions. McElheran is specific on following an approach to beating which benefits the performers;

1. Give the beats and not the rhythms. This is important because too many subdivisions slows tempo and confuses the players.

2. The beat must be showed and rehearsed in an instant so that performers play exactly at the bottom of the beat.

3. Use arched rather than horizontal motions for side beat patterns.
(pp. 17-20)

McElheran provides teachers of conducting with specific instructions and ideas of how to assist students in practising and refining technique without the use of an orchestra or ensemble. A similar text published two years later by Kahn (1965) also focused on developing technique through similar methods and explained how inappropriate gesture can create communication problems.

2.5.2.5 'Elements of Conducting' by Kahn (1965)

The text by Emil Kahn is described in the preface as a complete guide to the elements of conducting orchestras, bands and choruses. It covers over two hundred exercises and contains useful illustrations. Kahn's main focus is on technique.

Technique – Kahn commences by making reference to the character and size of the beat. He advises students to recognise how the beat size is related

to the character and tempo of the music (Kahn, 1965, p. 9). For example, he suggests that;

1. staccato beating requires only small wrist movement.

2. a more vigorous staccato beat should be undertaken with the forearm.

3. beats should never halt in slow sustained music.

4. the down beat must move vertically down, for initial exercises, slightly above eye level.
(p. 9)

The basic upbeat and downbeat are suggested as important fundamental exercises to be practised in front of a mirror and at different tempi, dynamics and styles (p. 9). Whilst these basics may seem a little too elementary for advanced conductors, the principle of clarity appears to be an important criterion for advancing to more complicated meters.

In further elaborations on other meters, Kahn uses diagrammatic illustrations of beat patterns to warn students about the dangers of allowing the horizontal movements in a 4/4 meter for example, to become too wide and lose "vertical character" (pp. 10-11). Exercises are also given on preparatory beats with a comparison made to taking a breath before singing. Another potential communication problem is brought to the attention of the student conductor in this explanation; "for if the preparatory beat is given too immediately before starting, it could be mistaken for an actual beat" (p. 19).

An entire chapter is devoted to explaining a method for endings. In defining the different types of endings including fade-outs, crescendi, short notes and the abrupt stop, reference is also made to the pause (caesura/luftpause). Kahn describes a method of stopping the upbeat just before the baton

reaches the top and then after a small interruption, advises "flick the wrist slightly for a tiny preparation beat before the next downbeat" (p. 55).

As to tempo changes, (accelerando for instance) the most common type of beating mistake according to Kahn, is when conductors make the beat larger rather than smaller. Players often react to this heaviness and usually play with more emphasis rather than more speed (p. 69). This text provides the conducting student with musical examples to practise this technique. Kahn also suggests that beating can be practised without music if one student conducts and the others in the class clap (p. 98).

The texts of this period do exhibit a great deal of passion when explaining and justifying technique. An earlier text dealing with the popular topic of 'baton grip' is that of Elizabeth Green (Green, 1961, p. 7). Green is generally in favour of the use of the baton and this is evidenced by the comment that, "when the baton is laid aside in favour of conducting with the hands alone, it is quite often because the conductor has not acquired a comfortable technique with the stick and therefore works better without it" (Green, 1961, p. 8). Advice is given on 'good ways' to hold the stick, the importance of developing 'straight line motion' with the baton and exercises for developing wrist flexibility. Green's text is also the only text to show twelve photographic images contrasting correct and incorrect grips. However it was not included for a detailed review here because the content is very similar to that of Kahn.

It can be argued that with such variation of opinion on technique, the student conductor is likely to be confused. This places an even greater responsibility on the teacher to stay informed as to the different approaches and ensure that communication and development of these strategies are presented so as to encourage experimentation in the process of developing a personal style.

2.5.2.6 'Learning to Conduct and Rehearse' by Kohut (1990)

Kohut's text provides a comprehensive clearly illustrated example of how conducting pedagogy can redefine the expectations for teachers and learners. Without being overly prescriptive, it offers sensible suggestions of how to practise and a discussion of common problems and solutions. Kohut elevates the importance and status of conductor training and education and argues that conducting teachers are not always adequately equipped with the necessary pedagogical skills to motivate their students (Kohut, 1990, p. xi).[10]

Preparation – One chapter is devoted to score study and music selection. Although the advice is similar to that of other authors, it encourages learners to delve more deeply in their search for musical knowledge and ways to apply it practically. For example, in choosing repertoire to perform, Kohut asks student conductors to reflect on five criteria of suitability (Kohut, 1990, p. 85). On score preparation, the comment that "the score should be in your head, not your head in the score" (p. 87), is justified by explaining a method that uses sight singing and piano skills to increase memory retention (p. 87). A refreshing aspect of this style of information is that it offers conducting advice on both the *(what?)* and *(how?)*.

Whilst supporting the value of memorisation and providing methods for achieving it, students are also warned about the dangers of cramming. Kohut suggests that students; prioritise what aspects of the score need memorising, develop a strategy for getting an overview of the work and learn it in more than just one sitting;

> The information found in a score needs to be digested, gestated, incubated and absorbed over a relatively long period of time. (p. 101)

[10] Kohut's 1996 text on Musical Performance: Learning theory and Pedagogy is recommended for teachers as a suitable reference/resource for developing special techniques to support and encourage students in their musical training.

On marking the score, Kohut takes a conservative view as to the extent of markings to indicate bowings, articulations, phrasing and dynamics. He strongly suggests however, that it is useful to cue the percussion parts as they normally enter after long rests (p. 101).

Rehearsal –Kohut's advice on rehearsing is directed more towards non-professional ensembles however the principles are also applicable to professional groups. Kohut's definition of the rehearsal differs from that of other authors in that the improvement and refinement of performance skills is dependent upon more specific communication and development techniques beyond hand gesture and facial expression. These are listed as; warm-up and tuning, synthesis-analysis-synthesis approach, error detection, pacing and evaluation (p. 102).

The synthesis-analysis-synthesis approach is a rehearsal procedure based on knowledge of learning theory (p. 108). In this approach, the work or major section to be rehearsed should be introduced in as complete form as possible so that the performers gain a sense of the whole piece before working on individual parts. Detailed sectional rehearsing should according to Kohut, focus on transitions that are identified in the preparatory stage of score study. These transitions include shifts in tempo or modulatory material.

> The conductor must work on these passages thoroughly and take time to weave the transitions into the fabric of the piece so that the *seams* don't show. (p.109)

Pacing is another rehearsal priority that affects efficiency. Balancing the amount of talk (instructions, directions, questions and responses) with the amount of singing and playing is an important consideration he suggests because verbal instruction and demonstration are not sufficient to solve performance problems (p. 113).

Kohut explicitly emphasises and demonstrates that the acts of conducting and rehearsing are evaluative by nature (p. 125). For this reason, the use of audio and video-tapes of entire rehearsals are recommended as a method

whereby conductors can replay and more carefully decode all of the signals and communication problems (p. 125).

Technique – The information provided on technique in Kohut's text is the most comprehensive of all texts presented so far. In four chapters, Kohut divides technique into four categories; fundamentals, standard gestures, intermediate techniques and advanced techniques. The most significant point Kohut makes about technique is the method of instruction rather than the content and skills. In his suggestions to teachers, Kohut makes the following comments;

> the most logical way to learn new skills is to begin with the simple and proceed gradually towards the complex. (p. ix)

> the teaching of conducting is often where the biggest errors are made. There is a tendency to gloss over fundamental skills such as hand position and beat pattern clarity and move to the intermediate and advanced skills prematurely. (p. x)

> Expressive, musical conducting is ultimately of prime importance but focusing on it when one cannot give a good downbeat is putting the cart before the horse. (p. x)

Kohut's text links technique and skill acquisition with instruction that favours independence and experimentation. He argues that leadership is most probably the most important qualification needed to both learn and perform as a conductor and that the only way to develop this skill is to work with live musicians. Kohut also supports the idea that students need to learn how to teach themselves and teachers need to provide ideas of how best to do it.

> Eventually, students need to learn how to teach themselves. A major objective of conferences with the instructor should be showing the students how to accomplish this. (xiii)

The five texts examined so far, have outlined practical advice and referred to the musical, non-musical and technical skills required in learning and practising the art of conducting (See Appendix 4 & 5).

One autobiographical and two interview texts will now be introduced as a way of:

1. Comparing the changing style, focus, content and advice offered.

2. Providing ideas for exploring teaching and learning strategies.

2.5.2.7 'The Compleat Conductor' by Schuller (1997)

Schuller's critique of modern conducting draws on his experience through his long career as a professional horn player, composer and conductor. His philosophy of conducting has been developed in part through his observation of performance practice, specifically discrepancies between the conductor's interpretations and what Schuller was observing in the score as an instrumentalist (Schuller, 1997, p. vii).

Schuller argues that "scrupulous faithfulness" (p. 19) to the score is the prime pedagogical criteria for teaching conducting. Schuller admits that 'learning how to conduct' is a physical activity concerned primarily with retraining and disciplining one's body and physical equipment. (p. 10) However, he then makes the claim that since nearly all conductors have some physical limitations and idiosyncrasies, all are virtually prisoners to their bodies. In stating that the art of conducting involves, "eliciting from the orchestra with the most minimum of conductorial gestures, a maximum of acoustical results" (p. 9), Schuller does not diminish gestural training outright but argues that interpretation must also involve knowledge and applications of the composer's intentions rather than the conductors' individualistic ideas. His argument concludes by stating that the only real thing that we can accurately reflect and transmit to the orchestra is the music (p. 10). Although the interpretation of the music does form a central part of a conductor's role, the concept of "most appropriate gestures" to achieve

"accurate acoustical results" (p. 9) is still highly subjective despite the view that gesture can be exact and economic (Vermeil 1996, p. 138).

Schuller's contribution to conducting pedagogy is significant in providing conducting students with specific suggestions of how to approach potential rehearsal difficulties, tempo markings, bowing guidelines, articulations, phrasings and dynamics for the symphonic works of Beethoven, Schumann, Brahms and Tchaikovsky. The goal of teaching according to Schuller, is to develop techniques for learning how to become gesturally more controlled, relaxed and relevant to the musicians. For students, the most difficult challenge involves learning how to become aurally and mentally free enough to hear precisely and critically the results of their conducting (Schuller, 1998, pp. 12, 18). This perspective would also imply that interpretation is a process that involves more than just following the composer's musical wishes and imposing stylistic rules. The pedagogy of conducting is also concerned with individual initiative and the process of making musical decisions in order to render the performance unique. The main issue that emerges from Schuller's text is that conducting pedagogy is influenced by how one defines the role of the conductor and their responsibility to the music being performed.

2.5.2.8 'Conversations with Boulez: Thoughts on Conducting' by Vermeil/Boulez (1996)

This text was written to celebrate Boulez's seventieth birthday. It is a candid series of interviews, which describe the composer/conductor's bold views, wit, practical wisdom and uncompromising beliefs about musical performance and conducting. The text was chosen because of Boulez's reputation as a controversial conductor, his conservative conducting style and his passion in promoting daring contemporary orchestral programmes.

This genre of instructional material is useful for conducting students because it is a model based upon credible experience. It differs from other texts because it does not commit itself to formulas, checklists or models of

teaching and learning. This text views the conducting process as an experimental journey with a broad range of guidelines. Vermeil interviews Boulez with the intention of documenting his career and experiences. These conversations are highly reflective and philosophical covering many of the technical and musical issues faced by conducting students. It outlines principles of what conducting involves but not specifics of how best to learn technical skills. Boulez talks in 'possibilities' rather than 'musts' and emphasises the value of learning from bad experiences and listening to your critics rather than perfecting yourself first and forcing your perfection upon others. Comments such as;

> Naturally, there is unanimous agreement about excellence, but it is expressed through innumerable points of view. (p. 15)

and

> Gestures are entirely personal...as personal as the voice. (p. 66)

demonstrate an open approach to the way conducting could be taught. As for formal conductor education and training, Boulez admits he is rather sceptical as to its value because even the famous conductors who may bear the stamp of genius don't necessarily make the best teachers partly because very few famous conductors spend part of their week teaching students due to a busy schedule of other commitments (p. 129). In Boulez's view, conducting pedagogy may run the risk of becoming peripheral although he acknowledges it is still important.

Boulez admits to not being a specialist in education and only teaching conducting on two occasions; however he notes such teaching was always with an orchestra and with players who were able to respond precisely. The concept of conducting two people playing a reduced orchestral score on piano is, according to Boulez, "contrary to the psychology of conducting" (p. 128) because it fictionalises the reality of the profession.

There are two important implications for the teaching and learning of conducting that stem from Boulez's comments. The first is that an orchestral conductor needs to practise with an instrument just as a champion swimmer needs to practise in a swimming pool. Without an orchestra or ensemble, one can only practise artificially. Secondly, conductors must build their own careers and be actively involved in structuring their own education rather than just relying upon small token jobs and tasks allocated by mentors and teachers.

> Assistantships may have advantages in providing students opportunities and experience but all too often, directors don't entrust too much responsibility and usually reserve the high priority and publicity for themselves; that's the problem. You give them something to do only when you are ill. (p. 129)

On technical issues, Boulez disagrees with for example McElheran on the motives for not using a baton;

> What's important is for the gesture to be accurate and instructive. If the gesture is precise there's no need to extend it visually. (p. 66)

Boulez'style and philosophy link very well with views expressed by Scandinavia's veteran pedagogue, Jorma Panula.

2.5.2.9 Panulan Luokka (Panula's classes) Konttinen/Panula (2003)[11]

In this text, Konttinen interviews the maestro about his experiences, pedagogical philosophy and contributions to music performance in Scandinavia. Konttinen reveals Panula's contentious argument that the physical act of conducting has nothing to do with music theory and is best taught in an environment where students are given the major musical responsibilities (Konttinen, 2003, p. 93) This argument is given credibility

[11] The translation process of this text from Finnish to English involved communicating with a native Finnish speaker with tertiary level experience in English language translation. As yet, there is no official translation of this text in English.

as many of Panula's students have obtained international success as conductors and pedagogues themselves, including Esa-Pekka Salonen, Osmo Vänskä, Petri Sakari, and Sakari Oramo.

Panula does not reject musical knowledge outright but suggests that learning to physically conduct involved practising in front of an orchestra rather than theorising. (p. 93). He regards one of his most important achievements to be the establishment of a conducting school at the Sibelius Academy in 1973 and lobbying the administration for a permanent orchestra thus enabling students access to live rehearsals (p. 64). However, there is one major theme that emerges from his reflections and that is the importance of students developing their skills independently and creating their own opportunities (p. 158).

The 'methodless method' outlined in this text is more a comical catch-phrase that needs to be understood in the context of the maestro's style of teaching. The Finnish phrase, "metoditonta metodiaan" (p. 93) is one the maestro uses in response to questions about his success in training world-class conductors. A methodless method is a non-specific strategy for assessing and assisting the specific needs of the conducting student without an overt focus on teaching technique and mandating style.

Panula rejects the traditional European model that the teacher is the authority. He advocates training sessions to be less regimented and more socially orientated. He also rejects traditional conducting schools, which place an unnecessary emphasis on piano playing, composition and theory as prerequisites for entry and study. His emphasis in conductor training is on the 'essentials' (clarity and simplicity of gesture) and the teacher's role is to assist and not disturb because the music not the conductor is the most central focus (p. 164).

Panula's teaching approach and ideas about the priorities of conducting also appear to be supported by other pedagogues. Firstly the idea of taking into

account individual differences is advocated as a sensible approach in all areas of music teaching. For example, Kohut suggests that:

> What we really need is a set of general principles of teaching, not rigid rules and formulas. We also need functional procedures for diagnosing and solving problems. These provide us with a basic philosophical foundation for teaching but without locking us into a rigid methodological structure. (1992, p. 116)

Secondly, the 'physical act' of conducting as discussed by Panula is explored in greater depth by the respected Russian conducting teacher, Ilya Musin, (1904-1999). As a teacher, he saw his role as looking for someone who was truly a musician inside and assisting that person to transfer their inner feelings and tensions to the orchestra through their art and hands (Leach, 2004, p. 25). He stated that "technique must always be at the service of the music" (p. 24). In his two texts (*The technique of Conducting*, 1967 and the *Education of a Conductor*, 1987, both of which are only found in the Russian language), he drew upon the ideas of *method acting;* a technique developed by Constantin Staislavski. This practice involved creating an event and evoking an emotional state of mind in order to reach emotional truth and inner motivation (p. 23). Stanislavski said that

> An actor is under the obligation to live his part inwardly and then to give his experience an external embodiment. (Stanislavski, 1989, pp. 15, 16)

Musin's and Panula's pedagogical approach are similar in the sense that both regard the process of conducting as something that transcends and goes beyond the physical act (24). Panula's greatest contribution to conducting pedagogy is his belief that students require an orchestra with which to practise their skills and in so doing, the student is provided an environment where evaluative feedback can happen live and examined in more detail through the use of video recordings. Details about how this happens are provided in the next section where various international workshops and conducting courses are described and analysed.

2.5.2.10 Summary

The careful analysis of pedagogical texts that have been published over the last century, provide important insights into the nature of conducting pedagogy and the advocated teaching and learning strategies. The selection of texts, represent a time-frame where a new generation of maestros were practising their art both in their native lands and abroad. This happened in part because the size of the orchestra was continuing to expand, new repertoire was being composed and orchestras were starting to become more widely funded and supported as professional institutions. (Lebrecht, 2001). These pedagogical texts reveal different perspectives about the role of the conductor and the philosophy of learning however they also share many similarities about strategies for rehearsing, technique and the priorities of the musical director. Appendix five illustrates these similarities and differences by summarising the musical and technical advice offered by the nine conducting texts reviewed.

A number of important points can be made about what emerged from the pedagogical literature; firstly, technique can be taught, explained and practised independently; secondly, musicianship and theoretical knowledge whilst useful for enhancing interpretation in performance practice are quite separate skills and knowledge from those employed in the physical act of conducting. (ie: communication is enhanced or evidenced more by gestural technique than musical knowledge); and finally, advice based upon experience is considered both practical and relevant. Another important characteristic of these pedagogical texts was the change in the style and content that has happened over time. They have become less specific in detailing technique and more concerned with the way in which conductors approach their role, reflect upon their style of performance practice and motivations for learning. This development may be related to the diversification and specialisation that has taken place within orchestral practice in response to audience demand. (For example, the popularity of early music has lead musicians and conductors to focus on becoming

experts in performance on period instruments and applying 'authentic' stylistic practices in performance).

I will now discuss the unique characteristics of the conducting master-class workshop as a way of illustrating another avenue for understanding orchestral conducting pedagogy.

2.5.3 Conducting Master-Class Workshops

A conducting master-class workshop is a special performance environment where an expert in the field of conducting tutors students about specific repertoire, observes their technique and provides feedback on their performance within a group setting. *Master-class* indicates professional tutor and *workshop* indicates practical participation. Although mentoring and coaching may characterise the teaching strategies used by expert conductors/tutors within this performance environment, the student conductor now learns to become more independent and take greater personal responsibility and control when giving instructions to the orchestra and making decisions about interpretation. It is a form of apprenticeship that differs from the traditional master apprenticeship described earlier, in several ways. Workshops are usually shorter in length than traditional apprenticeships and are often more intense. Frequent attendance and participation can also provide opportunities and networks to secure more permanent conducting gigs. Whilst still under the guidance of experts, student conductors are expected to use these performance opportunities to fine-tune their skills and emerge as potential professionals.

The underlying rationale for this view of teaching and learning has historic origins. Confucius in 450 BC is quoted as saying;

> Tell me and I will forget; Show me and I will remember;
> Involve me and I will understand.[12]

[12] Los Angles Philharmonic Orchestra home page.
http://www.laphil.com/education/philosophy.cfm

Whilst conducting master-class workshops are not a recent pedagogical phenomena, they are an increasingly common and popular method of practical training that enables students to benefit from professional performance experience in conjunction with professional advice. Whilst there are frequent references in biographies of famous conductors who attended such workshops, little is said about what the curriculum or programme involved. For example, in a video interview with Leonard Bernstein (DG, 1981)[13], he tells that before meeting Koussevitsky, he studied with Fritz Reiner at his workshops at the Curtis Institute in Philadelphia and these appear to have occurred in the 1930s. In 1940, Serge Koussevitzky (Director of the Boston Symphony Orchestra) proposed a six-week music festival season involving a master-class workshop[14] at which Bernstein became a regular participant and eventually, guest instructor.

This type of experience demonstrates how a teaching/learning environment such as a conducting workshop has the ability to foster enthusiasm and motivation for all participants. It is more than just a forum to study conducting but a forum for developing important friendships and professional contacts. The benefits of such events are not always remembered in specific skill related objectives but rather in terms of memories and inspirations. This was evidenced for example, in a letter written in 1977 by a young flautist to Bernstein expressing her gratitude for giving her the opportunity to spend the summer at Tanglewood (Rozen, 1977) and the inspiration it provided for her musical learning. A key message that summarises Bernstein's educational legacy is that the stronger the musician one is, the better one is able to convey musical skill, knowledge and aesthetic power. (Rozen, 1991, p. 46)[15]

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[13] http://www.leonardbernstein.com/studio/element2.asp?FeatID010&AssetID=24

[14] Koussevitzky headed a conducting class and 29 members of the Boston Symphony were to coach instrumentalists who would form the student orchestra. Leonard Bernstein at the age of 22 applied to enter the conducting class that summer and was accepted on the basis of 12 letters of recommendation, one by Aaron Copland. Bernstein obviously benefited from that first extraordinary experience because Koussevitzky became his close friend, mentor and champion. Bernstein taught and performed in Tanglewood virtually every summer for the next 50 years It is said, that his most enduring friendships and collaborations were forged and nurtured there and although Bernstein always delighted in working with the Boston Symphony, it was teaching and people that energised him the most. http://www.leonardbernstein.com/studio/element2.asp?FeatID010&AssetID=24

[15] http://www.leonardbernstein.com/studio/element2.asap?FeatID010&AssetID=24

> To be the best teachers possible, we need to be the best musicians we can be, not teachers who happen to be teaching music, but musicians who specialise in the art of teaching. (p. 46)

With this background, I will now briefly describe what is known about American and European conducting workshops currently operating. The purpose is to examine these in the light of learning theory and to discover what they offer students as an apprenticeship opportunity. The workshops to be addressed are:

1. National Conducting Institute. (USA)

2. Conductor's Institute at Bard – Harold Faberman. (USA)

3. John Farrer California Conducting Workshops. (USA)

4. Philharmonisches Kammerorchester Berlin. (Europe)

5. Sibelius Academy Workshops. (Europe)

These conducting master-class workshops were chosen because of their emphasis on performance, video-taping of all sessions, their extensive advertising to young conductors and their recognition by the international conducting guild. A brief glimpse at their course contents and eligibility criteria reveal interesting insights into what is valued in the teaching and learning process of conducting.

2.5.3.1 NCI Workshop

The National Conducting Institute is run in association with the National Symphony Orchestra in Washington with Music Director, Leonard Slatkin. The philosophy or beliefs about the nature of conducting that underpin the unique curriculum is summarised in the following *Washington Post* extract (Tim Page, June 28, 2004) which was quoted in their advertising brochure;

> Conducting an orchestra is the most mysterious of musical vocations, demanding that a practitioner combine the attributes of a coach, shaman, psychologist and traffic cop, all in the quest of an elusive harmony. It is an exceedingly difficult talent to develop and it is especially challenging to make the transition from student to young maestro.

This views conducting as mysterious; requiring mystical skills and talents and going beyond the mere acquisition and refinement of technique.

The program is divided into three parts (three 5 day sessions). The first part *The Orchestra: Artistic Vision and Organisational Strategy* is designed to offer participants a crash course in the demands a music director faces outside the concert hall. These range from working with the marketing department and stage managers, to setting the annual concert schedule, to meeting with trustees and helping raise funds to keep the organisation afloat. The second part *Mentoring: Working with Leonard Slatkin and the National Symphony,* involves observation of rehearsals and formal opportunities to engage in discussions with the music director, other conducting faculty and the orchestra about their work. Finally, a practical element is introduced; *Conducting the National Symphony Orchestra.* In this part, a small group of auditioned conductors are given the opportunity to rehearse specific repertoire culminating in a special public concert at the *Kennedy Centre.* Whilst offering comprehensive training and education, the benchmark for inclusion is very high and preference is given to applicants who have completed a majority of their conductor training in the United States (as stated in the advertising brochures.) The pedagogy is very much

career orientated which suggests workshops of this nature are of more benefit to experienced aspiring professionals.

2.5.3.2 Faberman Workshops

The selection criteria for the Faberman workshops reveal a programme orientated for different levels of expertise. The *Discovery Program* for less experienced conductors uses a string quartet and includes a theoretical session where topics such as visual score study, baton placement, body movement technique, languages, solfège and composition are studied. The *composer conductor workshop* involves a chamber orchestra, whilst a more practical *programme for fellows and scholars* involves rehearsals with a professional symphony orchestra. Selected students may be invited to travel with Faberman to attend additional training with various Eastern European Orchestras in both Bulgaria and Romania. Students who are accepted to participate in a fifteen-month program comprising two summer institutes and an academic-year course at Bard College (New York State) are able to earn the degree MFA (Master of Fine Arts in Conducting) The pedagogical focus in the workshops is on;

(a) promoting clarity and precision in baton movement.

(b) disarming the competitive learning process so that conductors can assist and support one another.

(c) encouraging American conductors to be advocates of American composers. (Bard, 2003)[16]

The curriculum outlined here suggests that more experienced conductors benefit more from working with a live ensemble than less experienced conductors. However, the performance orientation of such workshops is still clearly evident.

[16] http://www.bard.edu/ci/

2.5.3.3 California Conducting Workshops-John Farrer

The Californian Conducting workshops presented by John Farrer are promoted as learning experiences where professional teachers;

1. tailor instruction to individual conductor's needs because of the differing levels of experience and skills by participants accepted into the programme.

2. provide valuable feedback on individual performances with each participant conductor receiving two sessions with a piano string ensemble and two sessions with a full orchestra. A panel of three eminent professional conducting pedagogues and practitioners monitors each of these sessions.[17]

These courses are not only intended for the aspiring professional to gain expert advice and orchestral contact time but also for the High School wind ensemble and orchestra teacher as part of their own career training and development. The teachers of these workshops are noted as being both educators and current conductors of professional orchestras. This is the common characteristic of all workshops. The pedagogical experience is given credibility because it is based upon professionalism and eminence. In addition, the local ensemble and professional orchestral resources that are used to enhance the quality of the experience indicate public prestige and recognition of the musical program. Being run over only four days, the repertoire is limited to four major symphonic works. Although these workshops can be considered professional, their emphasis is to provide those students with limited conducting experience an opportunity to expand their skills and test their capacity to undertake more extensive conducting studies at their own Universities.

[17] http://www.bakerfieldsymphony.org

2.5.3.4 Philharmonie Kammerorchester Berlin

The Berlin Chamber Orchestra[18] operates conducting workshops as part of their annual concert season. This earns the orchestra money and an opportunity for student conductors to gain professional performance experience. One can participate as either an auditor or active conductor with costs varying between 1000 – 2000 Euros depending upon the type of participation. The courses are in English and active conductors are free to choose their own repertoire. The application procedure is via the submission of a curriculum vitae outlining conducting experience. No detail is revealed as to what panel of people is involved in making the final selection. Each workshop has an international guest maestro who coaches and mentors students as they perform specific repertoire in a live performance environment. Auditors are not allowed to participate as conductors but can observe proceedings and ask questions during feedback sessions. Videotapes are made of each rehearsal and the workshop culminates with a public concert. Each course participant (both auditor and conductor) receives a certificate of completion.

2.5.3.5 Sibelius Academy Workshops

Every Thursday, Friday and Saturday morning between 10am and 1pm during the academic year, students and visitors are welcome to observe conducting master-classes in the concert hall of the Sibelius Academy. The conducting master-class workshops at the Sibelius Academy (Helsinki, Finland)[19] consist of a curriculum focused solely on rehearsing and performing. Fundamental rudiments such as score study are considered personal homework and are not addressed in the teaching and learning environment.

[18] http://www.philharmonie.com
[19] http://www.siba.fi

Students gain their diploma in conducting after four to five years but their selection into the programme is highly competitive. All students are required to undertake a performance audition but the panel's final decision is also based upon other factors such as whether the candidate is young and motivated enough to benefit from the investment of money and training since all tertiary education in Finland is free. Participants work as a team in scheduling the repertoire for the student orchestra (a small chamber orchestra of about thirty-five) and notifying soloists for specific sessions. The participants, when not conducting themselves, normally play with the orchestra or fill in missing parts on the piano.

The coaching is divided between three to four professional Finnish conductors, the current (2007) two directors are eminent composers and conductors; (Artso Almila and Leif Segerstam) who are scheduled at different times to attend the sessions to offer their comments but do not take any formal 'organisational responsibility' in running the sessions. Such responsibility is left to the group of international conducting students themselves. Even the video-taping of each performance is left in the hands of the participants. At the end of each three-hour session, all video-tapes of the eight participants are viewed by the group with the teacher on duty.

The key features of these workshops are the regularity of face-to-face contact with an orchestral ensemble and the large quantity of repertoire students must learn each week. The pedagogical focus is on feedback (technique, interpretation and accuracy) in order to achieve effective use of orchestral contact time.

The Sibelius Academy conducting workshops offer more than just an isolated opportunity to 'brush-up' on conducting skills. The course is a long-term instructional and practical programme specifically designed for students wanting to make orchestral and choral conducting a career. The programme does not guarantee work placements at the completion but does set a high benchmark of attainment in skill level and orchestral experience. A conducting diploma from this Academy is recognised by professional

orchestras who recruit and audition for specific posts and/or concerts. Although the Sibelius workshops are degree granting programmes and are undertaken over an extended time period, their curriculum is workshop orientated in structure, intense, demanding and practical.

In summary, conducting workshops offer a practical approach to learning that features the guidance of professionals. The length of some programs (4 days) precludes many features of an "apprentice" model however, the Sibelius workshops do come close in providing students with an apprenticeship that fosters expertise through a flexible and yet intense environment of independent musical decision-making and professional performance. The next section will focus on the relevance of various learning theories to orchestral conducting pedagogy.

2.6 Learning Theories

In this section I shall examine those learning theories (contextual learning, communities of practice, observational learning and performances of understanding) that are appropriate sources for discussing conducting practices within a workshop setting because they promote a pedagogy that goes beyond the transmission of knowledge and skill development. These learning theories promote expertise through unique exchanges between teacher and student and an environment that encourages self-regulation, independence, cooperation and initiative rather than unquestioned compliance with wishes and practices of an authority figure.

2.6.1 Contextual Learning

Contextual learning theory has its roots in a social constructivist approach to teaching and learning. The view that social interaction plays a fundamental role in the development of cognition was a central part of Vygotsky's theory (1978). One aspect of this theory is the concept of *scaffolding* (Wood, Bruner & Ross, 1976) and the way "learning occurs through participation in socially or culturally embedded experiences"

(Raymond, 2000, p. 176). The activities in scaffolding instruction are just beyond the level of what a learner can do independently (Olsen & Pratt, 2000). A more knowledgeable other provides scaffolds or supports to facilitate a learner's development and the scaffolds facilitate a student's ability to build on prior knowledge and internalise new information. According to this theory, "individual learners learn by constructing meaning through interacting with and interpreting their environments" (Imel, 2000, p. 1). The theory assumes that knowledge is inseparable from the contexts and activities within which it develops; that over time, individuals participate in a number of different social communities (*discourse communities*) that provide ideas and concepts for them to draw meaning from their experiences; and that learners "stretch" and "collaborate" to draw upon resources beyond themselves in their learning (Imel, 2000, p. 2). The resulting characteristics of contextual teaching and learning include an emphasis on problem solving, multiple contexts, encouragement of self-regulated learners, acknowledgement of the diverse life contexts of students, facilitation of students learning from each other and a focus on *authentic assessment* (Clifford & Wilson, 2000, p. 2). This is an approach to assessment that requires students to apply newly acquired knowledge and skills to authentic or real-life problems. Authentic assessment for example, "requires students to organise, synthesise, interpret, explain or evaluate complex information" (p. 5) and "causes students to consider alternative solutions, strategies, perspectives and points of view" (p. 5). When applied to conducting pedagogy, contextual learning theory implies that the teaching and learning of conducting are not isolated activities but are a partnership where ideas and information are exchanged for mutual benefit.

According to Pratt, (1998) three specific models prove compatible with contextual learning theory. These include the apprenticeship perspective, the developmental perspective and the nurturing perspective (Pratt, 1998, pp. 42-49).

Within the apprenticeship perspective, Pratt regards teaching as "the process of enculturating learners into a specific community", which has a common sense of identity, purpose and clearly defined roles (Pratt, 1998, p. 43).

Pratt does not necessarily mean a group of students studying the same subject or skill, as the motivations of that 'community' may vary considerably. However, it could refer to an adult professional development course where the skills and knowledge being discussed are intended to improve and extend already existing skills so that their reapplication in differing contexts can achieve various desired effects. The 'developmental model' perspective requires teachers to help learners "think like experts" (Pratt, 1998, p. 47). This may mean developing a problem-solving approach where the learning changes the quality of one's thinking rather than changing the quantity of one's knowledge (Pratt, 1998, p. 47). Finally, the nurturing perspective challenges and assists learners to become confident and self-sufficient so that they can "attribute success to their own effort and ability rather than the benevolence of their teacher" (Pratt, 1998, p. 49).

When these models are applied to conducting pedagogy, specifically the workshop environment, there are potential opportunities and barriers that influence the process of information exchange. The apprenticeship model for example, (which historically has characterised conductor training), has a history as a convenient form of worker exploitation and a long reputation as a traditional form of control over the most valuable, least powerful workers (Lave & Wenger, 1991, pp. 63-64).

Apprenticeships may;

1. place newcomers in a deeply adversarial relation with masters and bosses due to exhausting over-involvement in work and involuntary servitude rather than participation.

2. allow tasks (skills) to be performed in routinised rather than social ways.

3. restrict opportunities to learn the full range of tasks needed. (Lave & Wenger, 1991, pp. 64, 65 & 79)

In learning the art of conducting, questions remain as to whether the 'multidimensional' and 'unpredictable' nature of the workshop environment actually complements or distracts from the learning process. Whilst there may be certain merits of facilitating a power sharing balance between individualism and collectivism in the teaching and learning of conducting, pushed to extremes, "collaboration becomes group think" (Fullan, 1993, p. 34). Participants in a conducting master-class workshop for example, may learn that in order to please the maestro and musicians, they must all rehearse in a particular way, use a similar communication style, show standardised gestures that limit misinterpretation and minimise tempo variations so as not to confuse the orchestra. This may lead to a situation where there is "uncritical conformity to the group, unthinking acceptance of the latest solution and suppression of individual dissent" (p. 34). Fullan goes on to argue that whilst isolation in learning is not ideal, group dominance could be worse. He advocates honouring opposites simultaneously; individualism and collegiality (36). This decentred view of the master-apprentice relationship leads to an understanding that, "the mastery resides not in the master but in the organisation of the community of practice of which it is part" (Lave & Wenger 1991, p. 94). This idea is also supported by authors who regard teaching as a process of transforming and changing people's lives rather than mere information transmission and learning management (Reinsmith, 1992, p. 16; Taylor, 2006, pp 1-4).

2.6.2 Communities of Practice

The socio-cultural perspective on human thought and activity acknowledges that people develop as participants in communities (Rogoff, 2003, pp. 3-4). The term *community of practice* is by definition, "groups of people who share a concern, a set of problems and passion about the topic and who deepen their knowledge and expertise in this area by interacting on an ongoing basis" (Wegner, McDermott & Synder, 2002, p. 4). Typically, as participants spend time together they may share information, insight and advice not just because it is useful for advancing in their discipline but because of the personal satisfaction gained by understanding each other's perspectives and the feeling of belonging to an interesting group of people.

Besides the personal value gained from knowing colleagues who understand each other's perspectives, the other pedagogical advantage of a 'community of practice' according to the literature, is that over time, colleagues "develop a unique perspective on their topic as well as a body of common knowledge, practices and approaches" (Wegner, McDermott & Synder, 2002, p. 4). The social interaction and the setting of conducting master-class workshops provide an appropriate example of how such communities influence and contribute to the teaching and learning of conducting.

If learning is seen as a process that takes place in a "participation framework" rather than the individual mind, it means that learning is "distributed among the co-participants" rather than being a one-person act (Lave &Wenger, 1991, p. 15). The literature on the theory of communities of practice makes reference to certain design principles, which measure the extent to which a learning environment operating as a special community, lives up to community expectations.

2.6.2.1 Design Principles for Communities of Practice

A number of design principles underpin the notion of communities of practice. The first principle is that "communities are designed to evolve" rather than remaining static (Wenger, McDermott & Synder 2002, p. 51). In the apprenticeship model described by Pratt (1998) where specialised knowledge is usually "passed down" and "distributed" to the learners, it is argued that there should be opportunities to improvise and experiment rather then just reproduce routinised tasks, in order to create "architectural aliveness" (p. 52). The Sibelius Academy workshops described earlier, where students take management responsibility are one example of architectural aliveness.

"An open dialogue between inside and outside perspectives" is another way in which communities can confer "legitimacy", "relevance" and "convincibility" to the learning process (p. 55). It is suggested that although those people within the community probably best understand the issues and concerns, outside perspectives are also valued because they help create dialogue that often helps members see new possibilities (p. 54). Applying this to the learning of conducting may involve allowing feedback on individual performances from the perspective of the listening audience rather than just from the musicians and maestro.

Offering different levels of participation is also considered good community architecture (p. 55). The concept of *legitimate peripheral participation* (LPP) describes a learning context where participants acquire skills by participating in the actual practice to a limited degree with limited responsibility (Lave & Wenger, 1991, p. 14). The peripheral learner is not necessarily gaining a discrete body of knowledge and then reapplying it but rather their interactive involvement facilitates a greater appreciation about the process of how to learn and how to participate constructively. With LPP, the ability to learn can develop in close relation to the ability to perform tasks (p. 21). However, the aspiring expert may choose to become expert at mastering the management of the learning situation without necessarily

performing the skills themselves. One of the features of conducting workshops is the diversity of interaction both passive and active between the different categories of participants.

Communities of practice allow networking and relationship building to take place both privately and publicly (Wegner, McDermott & Synder, 2002, p. 58). The literature makes reference to the concepts of "private" and "public space". This describes a dynamic community as one characterised not only by individual relationships but also by participants having "multiple agendas" which initiate spontaneous topics that are valuable to everyone (p. 59). Conducting workshops may provide opportunity for aspiring conductors to share their musical experiences and career ambitions. The possibilities for networking are increased when each participant's performance abilities and personality are open for public display.

The continual enhancement of students' learning experiences is possible in a community that values diversity (Mulford, 2001, p. 4). Vygostsky's concept of the *zone of proximal development* (ZDP) can help explain the value of such diversity. One interpretation of this theory is that there is often quite a large gap between the problem solving abilities of learners working alone and the problem solving abilities of learners when assisted through collaboration with their co-participants and. teachers who are more experienced, skilled and knowledgeable. In other words, the distance between what a learner can do by themselves and what can be achieved with competent assistance (Lave & Wenger, 1991, p. 48; Raymond, 2000, p. 176). Another interpretation of (ZDP) is trying to merge the gap between cultural knowledge (understood knowledge accessible through instruction) and active knowledge (everyday experiences of individuals) (Davydov & Markova, 1983, pp. 50-76). This is relevant to conductor training and education in the sense that it raises concerns about the power balance between master and apprentice in terms of knowledge appreciation. Two questions that arise are; how does the conducting teacher show appreciation for the 'active knowledge' of the student? Is the 'understood knowledge' given greater priority as the medium and stimulus for instruction?

Conducting master-class workshops can provide opportunities for students to challenge 'understood knowledge' about interpretation of a musical work. Provided they are given freedom and authority in rehearsing, students have the opportunity and indeed the responsibility to convince both the orchestra and their conducting colleagues that a certain tempo, phasing, dynamic or articulation is justified.

Vibrant communities combine familiarity with excitement (Wenger, McDermott & Synder, 2002, p. 5). Conducting communities may fulfil this definition depending upon the challenging nature of information being discussed and learned and whether the learning involves a strong emphasis on relationships and communication. However, conducting apprenticeships may also fall into the trap of providing learning opportunities that are more strongly governed by work practices (such as the organisational culture of orchestras) than by strong master-apprentice and community relationships. The literature refers to this situation as "benign community neglect" (Lave & Wenger, 1991, p. 93). The authors argue two points; firstly that learning is an improvised practice and that apprentices learn not only from the master but from their relationship with other apprentices (Lave & Wenger, 1991, p. 93). The main point that arises here is that engagement and participation are conditions rather than the object for effective learning (p. 93).

Leonard Bernstein's legacy to music education was for example, the very antithesis of *benign community neglect.* His 1961 production of *Young People's Concerts for Reading and Listening* were described as "lessons of love" (Rozen, 1991, p. 44). Through a simple straightforward communication style, he was able to offer insight to sophisticated listeners as well as the professional musician (Rozen, 1991, p. 44). To be a teacher of the subject at the expense of being a teacher of the person, potentially encourages benign community neglect if we accept the notion that learning is never simply a matter of knowledge transmission (Lave & Wenger, 1991, p. 116). Although the subject and the community are never unproblematic, conductor training may be analysed from the viewpoint of the availability and quality of experience. Inexperience can be exploited but only in a

context of participation with experienced practitioners who understand its value and role (p. 117).

In summary, *communities of practice* (COP) theory offers a means to understanding how learning occurs within a 'situated context'. The master-apprentice relationship occurs in a community of practice and helps us understand how individuals engage with their superiors and peers in order achieve expertise and become recognised within their group as qualified practitioners of their profession. This theory also helps describe how people who are not part of the community of practice interact with it and what more experienced members are doing to enhance the legitimacy and value of the community. "Conferring legitimacy" (Lave & Wenger, 1991, p. 92) or shaping the relationship between masters and apprentices is seen as more important then the issue of providing teaching. Learning itself is seen as an improvised practice and apprentices learn mostly by their relationship with other apprentices (93). In the teaching and learning of conducting, the act of engaging in practice is not seen as the object but a condition for learning effectively.

> Conflicts between the masters and apprentices (or, less individualistically, between generations) take place in the course of everyday participation. Shared participation is the stage on which the old and new, the known and unknown, the established and the hopeful, act out their differences and discover their commonalities, manifest their fear of one another, and come to terms with their need for one another. (Lave & Wegner, 1991, p. 116)

2.6.3 Observational Learning/Modelling

Observation and modelling are important strategies used within a community of practice by both teacher and learner as a means of creating awareness of problems, identifying skills and interacting constructively. Social learning theory focuses on learning within a social context and considers that people learn from each other through observation, imitation and modelling. In his seminal work, Bandura (1977) states:

> Learning would be exceedingly laborious, not to mention hazardous, if people had to rely solely on the effects of their own actions to inform them what to do. Fortunately, most human behaviour is learned observationally through modelling: from observing others one forms an idea of how new behaviours are performed, and on later occasions this coded information serves as a guide for action. (p. 22)

The principles of Bandura's theory include the view that,

1. People can learn through observation alone. Their learning may or may not necessarily be shown in their performance or changes in behaviour.

2. Cognition plays a role in learning through the awareness and expectations of future reinforcements and punishments.

3. Modelling increases the frequency of similar behaviours.

4. People are more likely to engage in certain behaviours when they believe they are capable of executing those behaviours successfully and if it results in outcomes they value.

5. The highest level of observational learning is achieved by first organising and rehearsing the modelled behaviour symbolically and then enacting it overtly. Coding modelled behaviour into words, labels or images results in better retention than simply observing.

(Bandura, 1977; Omron, 1999)

Bandura formulated his findings in a four-step pattern, which combines a cognitive and operant view of learning:

1. *Attention* – individual must first pay attention to the model.

2. *Retention* – individual must remember what was noticed.

3. *Reproduction* – individual must develop the ability to copy or replicate the behaviour.

4. *Motivation* – individuals must want to demonstrate what they have learned.
(Bandura, 1977; Huitt, 2004)

Bandura has also researched and written about the topic of self-efficacy and self-reactiveness (Bandura, 1994, 1995, 2001) and these theories also offer insights into explaining and understanding conducting pedagogy. According to Bandura, self-efficacy "is the belief in one's capabilities to organise and execute a course of action required to manage prospective situations" (Bandura, 1995, p. 2). This means a belief and confidence to succeed. Self-efficacy is relevant to orchestral conducting pedagogy in two ways; performing tasks successfully and mastering experiences can strengthen self-efficacy and seeing other people in a similar situation succeed can also increase students' beliefs in success (Bandura, 1994, pp. 71-81). This theory implies that learning to conduct within a group setting and observing others experience success can promote self-efficacy and confidence. The degree to which this happens within a conducting master-class workshop environment could influence perceptions about whether the learning environment is positive or negative.

Bandura also speaks about the concept of self-reactiveness in fostering motivation. Self-reactiveness is "monitoring one's pattern of behaviour and

the cognitive and environmental conditions under which it operates" (Bandura, 2001, p. 8). He suggests that by making self-evaluation conditional on matching personal goals (standards), people can control the direction of their actions and pursuits and this in turn can provide a sense of self-satisfaction, self worth and pride (p. 8). Internal motivation is an important attribute in learning to conduct and perform as making independent and critical decisions that affect others is an essential role and responsibility of the musical director.

Sue Hallam's research on music and neurology suggests that although there is little hard evidence regarding the extent to which music directly influences self-directed behaviour, music can influence mood and aspects of behaviour in ways outside conscious awareness (Hallam, 2001). In describing the neurology of musical processing, Hallam says that music can be experienced physiologically through movement, mood and emotion; and cognitively through knowledge and memories (Hallam, 2001). This research may help explain why a conductor's response and physical reaction to the music varies so much. Learning the gestures to appropriately respond to the emotions of the music is difficult to standardise and internalise because there is an enormous variation in a conductor's personality, emotional responses and internal synthesis. Observing and modelling gesture can be an effective learning strategy but the unconscious physical and emotional response must also be taken into consideration when being instructed on how best to communicate with an orchestra.

In conductor training, teachers often reinforce for students certain behaviours and actions that improve clarity of communication with the orchestra. Gesture and technique are behaviours that can be imitated but if teacher demonstration is minimal, these have to be learned through performance feedback. The teaching strategy, which has come to be more emphasised in social learning theory is that of self-regulation (ie: through observation and feedback individuals create their own ideas about what is appropriate or inappropriate behaviour). Social constructivism does place a high priority on discovery because of its emphasis on representations

(Wiske, 1998, p. 56). To arrive at a good mental representation is not dependent on someone telling/instructing another what to think; learners have to discover it for themselves with help (Wiske 1998, p. 56). Wiske also refers to *performance constructivism* where no key episode (remark, instruction or insight) by the teacher is needed in order for students to discover the correct representation and meaning of a concept or idea. This theory assumes developing a flexible performance capability with mastery over time. In other words, no matter if the learner is asked to discover core ideas for themselves or a teacher gives instruction to get them over a "front-end hump", it is more a question of tactics than choosing an approach to suit the students, the topic, and the moment (Wiske, 1998, p. 56).

In a BBC television documentary about the cognition of dance (Bull, 2002), Deborah Bull elaborates upon the relationship between visualisation and memory in learning complicated movements in dance. She describes how in her experience, it took some 180 repetitions for a new muscle movement to 'click' and for the choreographed move to become natural and voluntary. Similarly, learning specific conducting gestures may require lots of observation and repetition for the 'jelly to set'. For a gesture to become predictable it may need to be repeated under different types of conditions and repeated failures also constitute learning that doesn't work. A perfectly choreographed gesture may work well outside the rehearsal but when performed in front of the players, may only create confusion.

One example of the way self-regulation can be applied in learning to conduct is an interactive computer programme, which examines technique. At Wheaton College in the USA, Professor Paul Wiens has developed a multimedia resource called *expressive conducting* (Wiens, 2005). It employs simulated video images of various gestures and conducting patterns from different angles which can be modelled, imitated and practised in an attempt to decode the technical theory outlined in many conducting texts and manuals.

Observation and evaluation in conductor training are likely to come from multiple sources and create a multitude of expectations for both teachers and learners. Even for the orchestral musicians, observable gestures and mannerisms either create or diminish confidence;

> when a new conductor faces the orchestra—from the way he walks to the steps of the podium—before he even picks up the baton—we know whether he is the master or foe. (Knight, 2003, p. 13)

It has been suggested that pedagogy could be enhanced if student conductors practise with professional orchestras as the range of learning experiences and the quality of the observational feedback are likely to be far greater. According to Michel Debost, (principal flute in the Orchestra de Paris—1960-1990)

> the greatest conductors should work with the not so great orchestras and the young conductors should work with the greatest orchestras. (Knight, 2003, p. 15)

The application that emerges from this discussion of learning theory is that orchestral conducting pedagogy is concerned with changing physical and cognitive behaviours in order to clarify and communicate musical intentions more effectively. However, the emotional changes that result from observing and listening to the orchestra may or may not result in immediate behavioural changes in what a conductor does with the baton. One of the challenges for the conducting teacher is to tap into the emotional experiences of students and help them to find a coordinated and functional release of these feelings into their conducting. Observing and modelling the behaviour of others may bring about more coordinated and confident gestures but not necessarily a change in conductors' mental maturity about the musical experience.

2.6.4 Performances of Understanding

The literature outlines four dimensions of understanding systematically; knowledge, methods, purposes and form (Wiske, 1998, p. 172). It has been suggested that students formulate "unschooled" or "intuitive perspectives" about life and society through their own imagination (p. 173). However, these often conflict with the versions worked out by knowledgeable people in the fields of history, science and the arts. These "unschooled beliefs are robust even after years of schooling" (p. 173). The main implication for students is assessing the extent to which their intuitive beliefs are transformed and the degree to which they can reason within richly organised conceptual webs moving flexibly between details, overviews, examples and generalisations (p. 174). Applying these principles to conductor training, students are required to experiment with ideas of interpretation and technique and to test preconceived ideas on style and sound.

This idea of experimentation fits a "methods dimension" of understanding, which emphasises the value for students of entertaining a "healthy scepticism" about what they know or what they are told (p. 174). This is argued as important for developing reliable methods for building and validating claims and works as true, morally acceptable or aesthetically valuable (p. 174). In other words, rather than perceiving knowledge as unquestionable, easy to obtain information recorded in textbooks, students construct and validate trustworthy accounts. In this sense, conductor training which involves a learning method based upon comparing accounts of experience by the master or professional is one appropriate way of encouraging a healthy scepticism.

In summary, if we define understanding as the ability to think and act flexibly with what one knows (Wiske, 1998, p. 40), a performance view of understanding involves focusing on activities that go beyond the rote and the routine. They often require a 'stretch' from the learner and cast teachers less in the role of informers and tester and more in the role of facilitators or coaches. The conducting master-class workshop has the potential for

building this culture of thinking but this of course depends upon the 'community culture' and the methodologies of the instructors. Ideally, if the teacher views the conducting class as an "incremental learning" (p. 52) environment, the goals become those of practice, discovery, experimentation and refinement. On the other hand, if the teacher adopts the philosophy that "you either get it or you don't", the learning environment fosters "entity learners" (p. 52). This approach may encourage limited understanding because one is not forced to reflect and compare the stages of progress and achievement. The practice of video-taping individual conducting performances for example, is to encourage students to reflect upon their performances in the company of colleagues and to discover important aspects about their performances that they may have not realised themselves when performing.

The engagement and trust between teacher and student may also need to be uncomfortable in order to stretch the student to cope with new challenges. Students may view such delegation as laziness on the part of the teacher but a key criterion for learning for understanding, involves a "conflict with older repertoires of understanding performances and their associated ideas and images" (Wiske, 1998, p. 53). This requires students being willing to confront barriers such as traditional stereotypes of what a teacher should and should not do. Whilst personality clashes are almost inevitable in any group-learning environment, there is a responsibility on the part of teachers to discuss and share their philosophies and values. (ie: so students can come to appreciate the reason behind why they may feel uncomfortable and lost with their assessments). This style of teaching is expressed by Joyce Clifford in her reflections about the nursing profession (Helgesen, 1995).

> Administrators make a lot of excuses. For example, they'll say, 'our people don't really want freedom'. They want to be told what to do.' Of course in some cases that's true but usually it's because leaders try to dump authority without helping their people over the rough spots or being specific about what it is they want to do. I think most leaders aren't clear enough. You've got to be concrete, let people know exactly what you're trying to accomplish and tell them the reasons you need to do it. And you've got to stay with people throughout the process, discuss your philosophy and values,

> share all the time, make that part of what you do every day. That's where leadership lies, in sharing your experience and beliefs and providing a model. (p. 158)

Leadership training in the corporate world advocates how experts in the field can prove their value by becoming advisors rather than bosses and by allowing others to take advantage of their expertise by divorcing it from "positional power" (Helgesen, pp. 190, 191). In applying this principle to the process of learning to conduct, one could argue that training is essentially about giving power and decision-making capability to students who have never really had it. In other words, providing a learning environment where someone closer to the problem makes the decisions even though it could have been easier for the teacher to make the decisions independently (p. 157).

2.6.4.1 Summary

In this section, different learning theories were examined as a means of interrogating some of the pedagogical processes that are manifested within a conducting workshop master-class. *Contextual learning* emphasised meaningful experiences constructed socially using both the knowledge of the learner and the assistance of a competent other through a process of scaffolding. The theory of *communities of practice* was discussed from the perspective of social and shared participation between the master and apprentice. This special type of shared participation and interaction was found to be an important process in conferring learners with legitimacy and their empowerment, status and responsibility in the relationship. *Observational learning* emphasised imitation and modelling as tools to construct knowledge and meaning. Bandura's theories relating to self-efficacy and self-reactiveness were also useful in demonstrating the link between observing the behaviours of others and developing self-confidence, motivation and independence within the environment. *Performances of understanding* was a theory that suggested the importance of using the knowledge one has gained in a flexible and purposeful manner. This can

lead to increased independence and responsibility when making critical decisions.

2.7 Conclusion

This critical review of literature has demonstrated that orchestral conducting pedagogy is a complex and multi-dimensional phenomenon that is poorly understood. Views of conducting pedagogy suggest that it is both intuitive and teachable. These views were illustrated in the accounts of the education of practising maestros and the information and issues discussed in conducting textbooks covering a period of over seventy years. Success in the profession is facilitated not only by personal skills, technique, musicianship, the institution of training or the reputation gained as a professional performer but by other factors including the ability to inspire and motivate professional musicians to reach new levels of creativity and excellence in performance practice. Three distinct approaches to the teaching and learning of conducting emerged from the analysis of the literature, specifically; mentoring/coaching, pedagogical texts and a method involving active participation in a conducting master-class workshop.

The first teaching and learning strategy discussed was mentoring and coaching. Although these were defined differently and associated with different types of teaching approaches ranging from the directive to the non-directive, certain techniques (ie: providing feedback & using questions to create awareness) cross the spectrum and balance the learning equation between solving someone's problems for them and/or getting them to solve their own problems. Both mentoring and coaching are relevant strategies in discussing the master apprentice relationship that exists in a conducting master-class workshop.

The second strategy discussed involved content analysis of six textbooks outlining information about the role of the conductor, baton technique, orchestral repertoire, strategies to achieve rehearsal effectiveness and musical examples to practise gestural skills. Three biographical texts were

also analysed to identify a non-directive pedagogical approach that was less specific in what to practise and focused more on philosophy, reflection of performance practice and motivation. This included information about how to learn, how to communicate with an orchestra, what to observe in performance practice and how to create individual conducting opportunities so as to gain more and varied performance experiences. There was also an emphasis on self-development in addition to theory, knowledge and technique.

The third strategy discussed focused on practical participation in a conducting master-class workshop setting. This strategy provides students with the necessary performance experience required to consolidate and expand their individual skills in musicianship, leadership, personal confidence and ability to work under pressure in an environment that whilst simulated, still reflects a live and unpredictable learning context (ie: the orchestra responding differently to different participants and different repertoire). This strategy incorporates mentoring but it also facilitates possibilities for prolonged and/or intensive engagement with an orchestra, which assists in transforming the student into a professional and specialist capable of more independent decision-making. This type of apprenticeship is concerned with something more than reflecting and modelling the virtues and techniques of the master teacher. It is about students developing skills and expertise as a result of actively engaging in professional performances.

In order to provide a theoretical rationale and explanation for conducting pedagogy, the theories of contextual learning, communities of practice, observation and modelling and performances of understanding were explored and examined. Contextual learning suggested that the acquisition of knowledge and skills related to conducting required a specific and unique environment that could assist learners to think like experts (developmental) and become self-sufficient (nurturing). The theory of communities of practice suggested learning itself is an improvised practice and apprentices learn mostly by their relationship and participation with other apprentices and expert others.

Both teachers and learners of conducting are ideally placed in a situation where they can demonstrate their differences, discover their commonalities and come to terms with an appropriate level of dependence upon one another that will still promote independence. Observation and modelling were also discussed in the context of learning/imitating conducting gestures, communicating more effectively and discovering important rehearsal priorities. Students through observation and feedback have the opportunity to create their own ideas about what is appropriate or inappropriate behaviour when conducting an orchestra. Observation and modelling also provide possibilities for students to develop and evaluate their self-efficacy and self-reactiveness. Finally, the theory of performances of understanding supports the idea that to think and act flexibly with the knowledge one has gained, positions the learner powerfully; a position where they can exercise choices in their musicianship, leadership and communication based upon discernment gained from experience rather than following set procedures and rules.

The process of learning to conduct can be an "empowering discipline" when the teacher performs with the students (Plondke, 1992, p. 45). Students view the teacher not only as a repository of knowledge and facilitator but as a person willing to place their reputation in the public arena so that it can be subjected to either criticism or respect (p. 45).

In the light of this historical and theoretical background about the characteristics of conducting practice, specific teaching and learning approaches and related learning theories, the case study of *Symphony Australia's* conducting workshops provides an appropriate focus of investigation to deepen our understanding of orchestral conducting pedagogy. In the following chapter, I describe theoretical principles supporting the methodology employed in this qualitative case study. I also describe in greater detail the specific characteristics of the case under investigation.

CHAPTER 3

Methodology

3.1 Purpose/Aim of the Research

The purpose of the research project was to examine the phenomenon of orchestral conducting pedagogy through a case study investigation of a five-day workshop module from *Symphony Australia's* annual conductor development programme. The focus was to observe, explore, analyse and document what orchestral conducting pedagogy looks like within this special conducting master-class workshop environment in order to enhance our understanding of how conducting is taught and learnt. This study investigated participants' perceptions and experiences of the teaching and learning process through a qualitative methodological approach of case study and narrative inquiry. The aims of the study were to identify the key components of conductor pedagogy in this setting and to examine how these skills are communicated to and developed by the workshop participants. This investigative approach is designed to illuminate our understanding of the phenomenon of orchestral conducting pedagogy.

In this chapter, I shall firstly outline my research approach of case study and narrative inquiry and provide a theoretical rationale for adopting such a qualitative methodology to explore the research phenomenon and address the research questions. Secondly, the research design will be discussed in terms of the instruments used for data collection and the phases of implementation including the pilot study. I shall also explore ethical issues and 'truth tests' such as credibility, trustworthiness and plausibility. These qualitative protocols prompt the researcher to ensure that the data is comprehensive and that accurate descriptions are provided so as to develop appropriate interpretations (Stake, 1995, p. 107). In the final part of the chapter, I will focus on the process of narrative analysis used in interpreting, organising, presenting and understanding the data.

3.2 Theoretical Framework

The most fundamental aspect of this qualitative methodology, which shaped the design of the inquiry as well as the implementation and analysis, is an understanding of epistemology and ontology. Epistemology is the study of the nature of knowledge (how we know) whilst ontology refers to the study of how we understand the nature of reality (what can be known) (Stevenson & Cooper, 1997, p. 159).

Qualitative inquiry is characterised by its holistic treatment of the research phenomena (Schwandt, 1994). Therefore, in order to understand and create meaning about the phenomenon, one must also interpret it from a range of perspectives (Schwandt, 1994, p. 118). Intepretivism involves "understanding the complex world of lived experience from the point of view of those who live in it" (Schandt, 1994, p. 118). In other words, the perspective of the participants. An interpretivist approach is important because it implies that knowledge is socially constructed by individuals (epistemology), that multiple realities (relativism) rather than a single reality exist (ontology) and that the search for complex meanings cannot just be caught retrospectively (Denzin & Lincoln, 1994; Hatch, 2002).

From the viewpoint of epistemology and ontology, the aims of qualitative research are more concerned about promoting understanding of complex interrelationships rather than identifying cause and effect relationships (Stake, 1995, p. 37). Qualitative case study researchers discuss what they find meaningful and draw from understandings deep within (p. 9). Consequently, this research does not seek to arrive at a singular view but rather, to promote understanding of the complex interrelationships between individuals and events that characterise the phenomenon of conducting pedagogy.

A phenomenological methodology advocated by Van Manen (1990) and Moustakas (1994) informed my approach to analysis. This involved a process of magnifying and amplifying details whilst patiently lingering and

dwelling in the specific situation (conducting workshop) and developing an empathic appreciation of its complexity and functioning. I attended similar conducting workshops both before and after the specific researched case in an attempt to immerse and thoroughly familiarise myself with the situation as it was lived by the participants. This type of reflexivity and engagement is one of the strengths of this methodology as it provides the prolonged possibility of arriving at rich understandings. As a participant researcher, I moved in and out of the situation emotionally, physically and intellectually and my interpretations are based upon lived experiences and reflections on my own personal involvement and development. Qualitative research aims to generate interpretation of past events from current positions and as such, the aim is not to get a complete understanding but rather, an individualistic one that is "contoured" and "nuanced" in a meaningful way (Ellis & Bochner, 2000, p. 748). The perspective and understanding of the phenomenon presented is then balanced and shaped by the accounts and perspectives of both myself and the other participants.

Having outlined the purpose and aims of the study within the context of qualitative methodology, I shall now proceed to provide a justification of the case study approach and explain the specific characteristics of the case under investigation.

3.3 Case Study

Case study methodology was employed in this research for the following reasons:

1. the research involved enquiry in a real-life context (ie: a master-class workshop with musicians and live performances and without a pre-planned script) as opposed to a contrived experiment or survey (Bassey, 1999, p. 26).

2. the research involved "the study of the particularity and complexity of a single case so as to understand its activity

> within important circumstances" (Stake, 1995, p. xi). The important circumstances of this case were the phenomenon of conducting pedagogy within a workshop setting.

There are three basic types of case studies; *intrinsic*, *instrumental* and *collective* (Stake, 1998, p. 88). *Intrinsic* case studies investigate the unique qualities and characteristics of the case. The case is usually selected because the researcher has a personal interest or passion in the subject area and hopes to gain a better understanding and revelation as to what goes on. "The stories and curiosities that the case reveals are interesting and significant in themselves and not intended to be used as a platform for creating generalisations and theories" (p. 88).

Instrumental case studies focus more on exploring the subject phenomena rather than the specific case. The case sets the limits with which these issues are explored. In this situation, the case plays a supportive role in facilitating our understanding of something else. The issues rather than the case become important. In order to gain further insight into specific phenomena, researchers may choose to look at a number of individual cases that may be both similar and dissimilar. In this way, each individual case is likely to be *instrumental* in enhancing both the learning and understanding about the subject material as well as coordinating the various comparisons.

Collective case studies are used for the purposes of comparison and evaluation. With information collected from several different situations and contexts, the educational actors or decision makers are provided with information that will help them judge the worth of certain policies, programs or institutions. Single cases can also be evaluative but they are a specific situation seen from one perspective even though there may be numerous ideas and viewpoints elicited by the actors or players within (Stake, 1995, p. 4).

The *Symphony Australia* case is located in the *zone of combined purpose* which lies somewhere between the intrinsic and instrumental purposes of

case study. This case is intrinsic because it is an example of a unique practical experience in conductor training that is unavailable elsewhere within Australia for serious students of conducting. Being the major event in Australian conductor education, there is enormous interest and numerous applications from prospective students. This case deserves researching because of the highly specialised setting, the reputation of the supervising maestro and the possibility of gaining greater insights and understandings about the internal issues, events, happenings and phenomenon of conducting pedagogy. This case is not intended for creating generalisations and theories (Denzin & Lincoln, 1998, p. 88) however, in the process of gaining insight into the specific phenomenon, the case can be *instrumental* or play a supportive role in facilitating our understanding of something else (Denzin & Lincoln, 1998, p. 88), specifically, the phenomenon of conducting pedagogy, teaching and learning strategies and the way participants perceive and understand these. This case is a "spotlight on one instance" (Denscombre, 1998, p. 30), but also provides the possibility for the transfer of ideas thus supporting the assertion that single cases can be "illuminating" (Hall, 1992, p. 47).

3.4 Research Questions

The qualitative approach facilitated the acquisition of rich data thus enabling a deeper understanding of the main research questions underpinning the case. These were:

> *1. What does orchestral conducting pedagogy look like?*

A number of subsidiary research questions were developed to interrogate this broad question:

(i) How is orchestral conducting pedagogy structured and organised?

(ii) What are the characteristic features of the teaching and learning environment of orchestral conducting?

and

2. How does teaching and learning occur within a conducting master-class workshop environment?

The subsidiary questions used to interrogate this second research question includes:

(i) What knowledge and skills did participants seek to develop by attending these workshops?

(ii) What teaching strategies were employed to facilitate learning?

(iii) How did student conductors respond to the teaching strategies being used?

(iv) What were the participants' perceptions of the role of the conductor and the process of becoming a professional?

Both *emic* and *etic* issues emerged from these key subsidiary questions. E*mic* or inside issues are in part revealed by the participants themselves through self-reflection, participation and discussion (Stake, 1995, p. 20). These issues in relationship to conducting pedagogy might include; performance practice, rehearsal technique, repertoire and critical feedback. The *etic* issue of conducting pedagogy, brought in by the researcher from the outside (Stake, 1995, p. 20), is an important focal point for linking and understanding the *emic* issues. The next step after formulating the research questions, is outlining a process for collecting the data. This process equips the researcher with a pool of information that can be used in providing

detailed and relevant interpretations of the phenomenon evidenced in the case.

3.5 Methods and Techniques

This research used *observation* and *interview* as the primary methods and techniques of data collection. Observation is an investigative tool that provides the researcher with a way of seeing, knowing and understanding the phenomena (Maylone, 1998, p. 1). The qualitative researcher starts with "interesting, curious and anomalous phenomena" and "observes, discovers and stumbles across" information, patterns and behaviours (Marshall & Rossman, 1995, p. 16). Interviews are another tool that the researcher uses to construct knowledge and understanding. The qualitative research interview attempts to understand the world from the participants' perspective, to discover the meaning of people's experiences and to illuminate their lived world prior to "scientific explanation" (Kvale, 1996, p. 1). Observation and interview will now be examined separately as a means of confirming their usefulness for the *Symphony Australia* research project.

3.5.1 Observation

Direct and prolonged observation of the activities of members of a particular social group, with a view to providing an accurate description or evaluation of those activities and meaningful insights into the complex realities of the setting, is a feature of ethnographic research approaches (Wilkinson, 2000, p. 50; Hinds, 2000, p. 50). The observational process employed in this study shared some features with ethnographic observation techniques in that it was both direct and prolonged (ie: I was present throughout the five day workshop and experienced all aspects of participation). Both participant and non-participant observation were employed to collect data for this research. With participant observation, the researcher is an active participant in the situation being observed (Hinds, 2000, p. 50). As I participated in the workshop as an auditor, I interacted with the maestro and student conductors, and in that process I was able to observe the phenomenon of conducting pedagogy through the lens of my own experience as learner as

well as that of the student conducting participants. Non-participant observation involved detached observation using a field diary and a video recorder. In this second role, my observations focused on specific characteristics, behaviours, dialogues, commands and relationships that occurred within the workshop environment.

A field diary was used to collect potentially important information relating to particular activities and participants during the workshop sessions. These field notes documented "contextualised activities" (Hinds, 2000, p. 51) of time, place and event as well as recording impressions, behaviours, reactions and dialogues. In line with the research topic of conducting pedagogy, I carefully considered the type of information I wanted to collect through observation, specifically: teaching strategies, student responses, musician responses, auditor responses, maestro actions, rehearsal methods and problem solving in musical interpretation. My observations also focused on how each participant was progressing and coping with the challenges of the workshop. The literature supports documenting "vicarious experiences" through observation practices and stresses how descriptions and understandings of the physical situation are fundamental to meanings for most researchers and readers (Stake, 1995, p. 63).

I initially chose not to use observational schedules as I felt that by focusing on trying to code and specify selected behaviour, I would ultimately direct my energies away from the main teaching and learning events including the interaction and direction between the conductor, orchestra and the music. I also felt that adherence to observation schedules could prevent me from capturing and remaining open to events that happen unexpectedly. Reducing observations to simple categories can waste lots of time and energy for a single researcher and even for experienced teams (Smith & Dwyer, 1979). After the pilot study however, given the complexity of the phenomenon, I decided to take notes by making an observation worksheet (Appendix 11) and then using this as a basis for constructing a narrative text at the end of each day's performances. The narrative text provided an account of my impressions of the rehearsal activities.

Supporting observational data was provided by the video-recorder. Video footage was used to check, review and confirm the events and dialogues documented in the field notes. The position and focus of the camera were important considerations in deciding what activities to capture. There was always a sacrifice to be made in terms of what aspects of the physical environment required the most observational concentration, for example, the orchestral ensemble, audience participation, teaching or the individual performances. In considering this, I decided to change the camera position when the maestro was more active in his demonstrations. The implementation of observational strategies is outlined in the section titled, *recording observations* (Section 3.7.7).

3.5.2 Interview

The primary purpose of interviewing is to find out information from people that we may not be able to directly observe such as feelings, thoughts and intentions (Merriam, 1998, p. 72). The process of *dialogue* and *exchange* that characterises interview allows other peoples' experiences to strengthen our own experiences (Van Manen, 1990). In other words, the interview enables the researcher to enter into another person's perspective so that the phenomena being studied will not be realised as a singular interpretation of events and happenings, with possible short-sighted ideas and notions but rather as a broader interpretation of multiple thoughts and accounts.

Open-ended/semi-structured interviews can be an astoundingly liberating sharing of ideas because the questions that are asked and discussed can create, "conspiratorial conversations" (Barone, 2001, p. 180). These interviews are (a type) not limited to obtaining a specific type of response but rather conversations, designed to create more conversations, which ultimately initiate more questions, themes and ideas. Interviewing lends itself very much to qualitative research because the concern of such research is not necessarily whether a certain experience actually happened in a particular way but rather the plausibility of an account, the participant's

perspective or the likelihood of it being experienced that way—whether it "resonates with our living sense of it" (Van Manen, 1990).

Interview is criticised on the grounds that personal narratives, emotional recall, unstructured conversations and reflective dialogue are unreliable, impressionistic and highly subjective (Denzin & Lincoln, 1998, p. 10). However, conversation can also provide meaningful insights into the researched phenomenon through the process of mutual disclosure, understanding and cooperation. Importantly, it is the very subjectivity of the conversational interview that qualitative research values.

Communication in interviews is a human process consisting of sequenced interactions and the dynamic human activity of studying them (Ellis & Bochner, 1999, p. 743). Conversation is the verbal side of the communication process, which assists the researcher to assemble images and impressions into *montages* (a method of editing cinematic images) (Denzin & Lincoln, 2000, p. 4). The 'give' and 'take' between interviewer and interviewee is critical in any conversation as this determines the balance between the promotion, acceptance and challenging of ideas. Conversation is only said to be one-sided when there is not a balance between listening and sharing (Denzin & Lincoln, 2000, p. 4).

Conversation and interview do however contain significant differences. Interview involves a set of assumptions that is not normally associated with casual conversation. When someone decides or agrees to take part in an interview there is some form of consent and an understanding that it is not a secret set of discussions but a meeting intended to produce material that will be used in research (Denscombre, 1998, p. 168). Another assumption is that an interviewee's word can be treated as both "on the record" and "for the record". This means that the researcher can use the words at some later date and that the talk can be regarded as genuine reflections of a person's thoughts (Denscombre, 1998, p. 163). Interviews also assume that the researcher has already set the agenda for the discussion (Denscombre, 1998, p. 164). The implication for the participants is the realisation from the

outset, that the researcher will exercise some degree of control in the proceedings and direction of the discussion. In other words, both sides realise that the discussion is in some way monitored and dedicated to investigating the topic.

For these reasons, *semi-structured* interviews were considered suitable in this research for gathering information and opinions and exploring people's thinking and motivations. In this type of interview, a sequence of themes is covered as well as suggested questions. At the same time, there is an openness to changes of sequence and forms of questions in order to follow the conversation of the interviewee (Kvale, 1996, p. 124). I used a mixture of structured questions followed by the exploration of general themes related to those questions as a medium for creating a conversation rather than just a single answer (Wilkinson, 2000, p. 47). Since the interview conversation is a pipeline for transmitting and constructing knowledge (Silverman, 1997, p. 113), the interviews in this research endeavoured to be both creative and active. The interviews focused on "creatively getting to know" the real person and adopted the attitude that the participants were not only "repositories of answers" but well-guarded "vessels of feelings" (p. 119). I as the researcher also attempted to make the interview as active as possible by allowing the subject matter (orchestral conducting pedagogy) to be "fleshed out" both rationally and emotionally in order to "transform the person behind the respondent from a repository of opinions and reasons or a wellspring of knowledge, into a productive source of knowledge" (Silverman, 1997, p. 121).

3.5.3 *Narrative Inquiry*

Narrative inquiry is a methodological approach for understanding experience (Clandinin & Connelly, 2000, p. 21). It is a collaboration and social interaction between researcher and participants in a particular context over time. It also recognises that experience is both personal and social (Clandinin & Connelly, 2000, p. 2). This case study uses narrative inquiry

as an approach in shaping the inquiry, interpreting the data and reporting the findings.

Narrative inquiry is not just about living, telling and retelling stories (Clandinin & Connelly, 2000, p. 71). Narrative texts can also combine argument, description and storyline that are in differing proportions depending upon the inquirer and the types of experience being presented (Chatman, 1990). As my focus was on the phenomenon of conducting pedagogy, the field notes, conversations and interviews contained rich descriptions of people, places and things. They also contained carefully constructed arguments for certain understandings of the relations and behaviours among people, place and thing.

The data generation process in narrative inquiry is collaborative because it involves the co-joining of the life-world experiences of the researcher and the researched (Clandinin & Connelly, 1988, pp. 269-282). In this research project, collaboration occurred from different perspectives throughout the five days of the workshop experience. The first is a singular perspective of transcribing the action and dialogue (ie: the researcher's version) and the next level is capturing the thoughts, reactions and views of other participants in their version of events. The life experiences of the participants were co-joined through the development of relationships during the workshop and sharing my experiences of conducting pedagogy with the research participants.

Narrative inquiry also provided ideas of how to go about writing up my findings so the text would not suffer, as do many qualitative studies, from a *passive-voiced author*. (Richardson, 1990, p. 924; Denzin & Lincoln, 2000). Since qualitative research has to be "read and not scanned", its meaning is often in the reading (Richardson, 1990, p. 92). I adopted two metaphors to help me think about how to approach and write my work: *visual narrative* (Bach, 1997) and *journey* (He, 1998). I endeavoured to write both descriptively and critically about the conducting I was seeing as this component of my observations also appeared to be an important

pedagogical strategy. The writing also took me on a journey because I was interested in documenting stages of development and progress.

The *voice* and *signature* were significant considerations in writing the field notes and approaching the interviews for the sake of representation. At times, I struggled to express the voice of the participants in preference to my own internal commentary as the researcher. This expression of signature is termed *discourse* and is a difficult balancing act for the writer to sort out how to be in the text (Geertz, 1988, p. 17). If the signature is too vivid (author dominated), there is a risk of obscuring the field and its participants; too subtle (lack of author identity), runs the risk of a research text that speaks only from the viewpoint of the participants (Clandinin & Connelly, 2000, p. 148). As such, I attempted to present a story about each participant (conductors and maestro) that demonstrated the continuity of the rehearsal, the quality of their participation and integrated multiple reactions to those rehearsals and the issues that emerged from them.

Having outlined the methods of data collection in exploring the phenomenon of conducting pedagogy, I will now outline the background of the organisation, *Symphony Australia,* as well as the specifics of the case being researched.

3.6 The Case: An Overview

3.6.1 *Background Information*

Symphony Australia is a subsidiary company of the ABC (Australian Broadcasting Community) and became the support organisation for Australia's six self-governing professional orchestras. *Symphony Australia* evolved from the orchestras which were directly managed by the ABC for over sixty years and according to 2006/7 figures, employs about twenty-three staff. *Symphony Australia* has and continues to provide a range of services for the orchestral network such as hiring/editing music, contracting non-resident artists (conductors and soloists), providing industrial relations

advice as well as managing a national artist development programme. Although their services exist predominately for the orchestral network, music library and editing services are increasingly being used by external organisations. In conjunction with the Australia Council for the Arts, *Symphony Australia* each year, commissions new works to be played by the network orchestras. There is an annual *Young Performers' Award*, which allows many young artists to perform with professional orchestras and compete for recording opportunities. There is also a *conductor development programme* for both High School students and aspiring professional conductors. The network orchestras are hired as part of this training. *Symphony Australia's* mission and vision as stated on their home web page, is to support the development and presentation of orchestral music within Australia by developing and fostering Australian musical talent as well as promoting its strength and depth.[1]

3.6.2 *Case Study Module*

The *conductor development programme* has been operating since 1995 and consists of a number of different modules offered over a one-year programme. In the year[2] of this research case study, the workshop programme was divided into ten modules (see Appendix 7). The length of each module varied between four and twenty-one days and seven internationally recognised maestros were given the responsibility of leading the various modules. One of these maestros was given the title of course director and had held that responsibility for the annual workshops since 1998. Each module focused on different repertoire and was given a title, which reflected the theme of the workshop (eg: 'Viennese Magic'). All applicants were nationally auditioned for acceptance as participants into the workshop and/or modules. A limited number of places were also provided for auditors and the general public who wished to observe proceedings and learn more about the process of learning to conduct.

[1] http://www.symphony.net.au/about_my_01.html
[2] The year in which is the case study occurred is not published in order to preserve the anonymity of the participants.

The case study module under investigation focused on the five pre-rehearsal days of module ten (see Appendix 7). The titled module was *Three Calls and a Gig*. The course programme stated that international conductors were constantly on the move and their work schedule often involved limited rehearsal preparation time followed by a concert performance. Seven orchestral works were set for the student conductors by the course director and were known to all applicants in advance. The repertoire covered composers of the nineteenth and twentieth centuries. Module ten was divided into two parts which operated in two capital cities and involved performances with two separate orchestras and one final public concert. Module ten ran over a period of two weeks altogether with a total of five rehearsal days with a small semi-professional local orchestral ensemble and four days with the Melbourne Symphony Orchestra. The players present in the small professional ensemble were not present in the rehearsals of the professional orchestra. The participants of module ten had also been participants in modules five through to nine. These modules were much shorter and varied in duration between five and seven days.

There were many factors, which influenced my decision to base the research on the first part of module ten. Module ten contained symphonic repertoire that would challenge not only student but also professional conductors. The diverse repertoire[3] provided musical challenges for conducting students thus creating an environment where one could observe significant interaction between teacher and student in problem solving situations. The course director was an eminent pedagogue and professional conductor and had gained a reputation for specialising in the repertoire of Sibelius and of training world-class professional conductors. The pre-rehearsal days with a semi-professional ensemble were likely to provide a better picture of a teaching and learning environment then the rehearsals with the professional orchestra as these involved limited opportunities for verbal interaction as I had observed when I attended similar rehearsals in previous workshops. Furthermore, it would have been far more complicated to gain ethical and

[3] Repertoire included; Sibelius Symphony No.1 first movement; Brahms Tragic Overture; Mahler Symphony No. 5, second movement; Spanish Dance by de Falla; Till Eulenspiegel by Strauss; Copland, El Salon Mexico; Gershwin, American in Paris.

legal approval from a full orchestra to research and video-tape performances. I had also speculated that since module ten was the final module of the year long course culminating in a public performance, there was added pressure upon both students and teacher to produce results. Finally, since the student conductors were competitively auditioned[4], I anticipated that the performance standard as well as the level of motivation would be high.

3.6.3 *Participants*

Thirteen individuals participated in the research project from five participant groupings; six student conductors, three orchestral ensemble members, two auditors, the artistic director of *Symphony Australia,* and the course director (maestro) for the module. Although eight student conductors participated in module *ten*, two did not participate in the research: One student conductor showed a lack of interest and declined to be interviewed, whilst the other's command of English was poor, resulting in significant communication problems.

Three of the participants were female (student conductor, ensemble member and the artistic administrator). There were only two auditors present and one of those was only present on the very first day of rehearsals. Of the three instrumentalists chosen for interview, one was the concertmaster, one a principal double bass who had participated in previous workshops and one a wind instrumentalist. Four of the student conductors had participated in the workshops of previous years and one was participating for the fifth time. Each study participant was provided with pseudonyms. The table below illustrates the participant groupings and the instruments they specialise on.

[4] The audition process took place at the beginning of the year prior to the commencement of any modules. The audition panel comprised the course director, a Symphony Australia representative and a professional orchestral member. The audition repertoire was given in advance to students and consisted of two works (Stravinsky Dumbarton Oaks; Mozart Symphony No. 41) Candidates conducted two pianos for the audition. Candidates were initially selected for audition based upon their orchestral and musical experience as documented in a written CV.

3.6.4 Participant Groupings

Name	*Participant Grouping*
1. Petri	Student conductor (pianist)
2. Riku	Student conductor (viola)
3. Katri	Student conductor (pianist)
4. Oksanen	Student conductor (pianist/violin)
5. Matti	Student conductor (pianist/trumpet)
6. Sakari	Student conductor (French Horn)
7. Marina	Instrumentalist (Violin)
8. Dravnok	Instrumentalist (Double Bass)
9. Jaakko	Instrumentalist (Clarinettist)
10. Reikko	Auditor (pianist)
11. Drotti	Auditor (trumpet)
12. Pirjo	Artistic Administrator
13. Maestro	Course and module Director

3.6.5 *Rehearsal Schedule*

The rehearsals under investigation operated over five consecutive days in the month of November in an ABC performing venue in the city of Sydney. They started on a Monday morning at 9.30am and finished daily at around 4.00pm with an earlier finish on the last day. The morning and afternoon sessions were divided by a lunch break of thirty minutes and two tea breaks of similar duration. A two-hour video feedback session took place on day *two* and *five* after rehearsals. In these sessions, teacher and students would review individual performances as a group in a lounge at the back of the performing centre.

Students chose for themselves which repertoire they performed each day. However, since the course director would make the final decision in assigning one work for each participant in the final concert with the professional orchestra, students were still expected to rehearse portions of all seven symphonic pieces during the workshop. Students were made aware of a strict time limit for each rehearsal and this ranged from fifteen minutes each in the morning to twenty minutes each in the afternoons. Students were expected to watch the clock themselves and not to waste too much time between transitions.

A local semi-professional ensemble of strings, winds and brass was hired to perform the repertoire for the first five days of module ten. There were fifteen players in total (one clarinet, one flute, one oboe, one bassoon, two horns, four violins, two violas two cellos and one double bass). This group of musicians was supplemented by some of the conducting participants when they were not performing themselves. Two pianists were hired for the afternoon sessions when no ensemble was present. They would play modified piano reductions of the orchestral scores thus providing another opportunity for conductors to learn and conduct the repertoire more thoroughly. However, during the ensemble accompaniment, two pianos were positioned on opposite sides of the room and played either by the course director, auditors or student conductors in order to perform the missing orchestral parts such as timpani, trombone and the second wind parts.

The artistic administrator of *Symphony Australia* was present only on the first day of rehearsals to introduce proceedings and inform students that the module was being researched. An assistant, who was also an ensemble member, was given the responsibility of changing the video-tapes and tidying up at the conclusion of the daily workshops.

3.6.6 Researcher's Role

My role as participant researcher involved limited conducting participation. Much like the auditors, I was not permitted to conduct a rehearsal during the allocated times of the workshop although our request to conduct under the maestro's supervision after official proceedings was granted. However, I was freely able to interact with all workshop participants, perform with the ensemble if I so desired, ask appropriate questions, interview selected participants and attend all public rehearsals and private feedback sessions. My role as a researcher was to closely monitor proceedings and to use these observations as a basis for conversation and questioning about conducting pedagogy. My initial focus was not to critique student performance but to identify the teaching and learning strategies evident in the workshops and

participant perceptions of the nature of conducting pedagogy. However the observation process and narrative method of documenting my observations did necessitate some critical discussion concerning my analysis of teaching and learning strategies and individual performance progress.

3.6.7 *Data Generation*

Symphony Australia video-taped all sessions as part of the workshop programme with the focus of the picture image solely on the conductor. The video machine was mostly positioned in front of the ensemble on the conductor's left-hand side. My personal camera recorded all workshop sessions and this was placed at the back of the ensemble also facing the direction of the conductor. The camera position did change from day to day in order to focus attention on specific interactions that I deemed useful for the purposes of the research.

Interviews with the conducting participants took place at the workshop venue (a medium size recording and concert auditorium in a central city location). The interviews ranged in time from twenty to thirty minutes each and were conducted during the breaks or in a time arranged in the afternoons after the completion of the workshops. A draft timetable was made on the first day of the workshops and most of the interviews with the exception of three, were conducted during the course of the five days. The three interviews that took place the following week included that of the auditor, a conducting participant and the course director (refer to appendix 8 of the interview schedules). Whilst some interviews took place after only one day of individual rehearsal performances, these participants had already been participating in previous modules in the year-long workshops and I considered that they possessed an appropriate level of practical experience on which to base their responses to questions relating to the teaching and learning of conducting during this workshop. Furthermore, throughout the week of data generation, there was opportunity for informal exchange with these participants that allowed for elaboration on initial ideas explored in the interview.

3.7 Research Design : Processes and Implementation

The study was conducted in four phases: a developmental phase involving a pilot study (phase 1); an implementation phase involving data collection (phase 2); an analysis phase (phase 3), and the development of the dissertation (phase 4). These phases are illustrated in more detail in (appendix 6) and (3.7.1) below.

3.7.1 Research Design Phases (Appendix 6)

PHASE 1 – (Development)

- ethical permission obtained from Symphony Australia to authorise the case-study research.
- Preliminary permission given.
- Preparation of draft information sheet and 'informed consent' document for research participants.
- Ethical permission sought and granted by the Human Research Ethics Committee at the University of Tasmania.
- Discussion with supervisor and artistic administrator of SA as to choice of module and participants
- Preparation as a participant researcher for the pilot study-module 2
- Pilot observations and interviews transcribed and analysed
- Preparation of research questions.
- Refinement of approach

PHASE 2 – (Implementation)

- Field note observations of the workshop
- Video note observations
- Semi-structured interviews.
- Interviews transcribed from audio-tape
- Field notes summarised
- Video-tapes reviewed and transcribed
- Member checking completed

PHASE 3 – (Analysis)

- Analysis of data and emerging trends
- Review of video-tapes/external auditing of tapes
- Narrative analytical procedures and phenomenological reflection used to blend interpretations of lived experience into individual accounts and narratives.
- Attendance and participation at conducting workshops overseas

PHASE 4 - (Development of Dissertation)

- Creation of narrative accounts
- Review of literature on conducting pedagogy

3.7.2 *Ethical Consent*

Ethical approval was given by the University of Tasmania to undertake research on human subjects. This process also required the agreement of *Symphony Australia,* which was granted in advance of the research taking place. Prior to the interview stage, two documents were given to the participants. The first was an information sheet outlining the purpose of the research and the second was a statement of informed consent reassuring participants about confidentiality matters relating to their identification in the narrative. All signatures were obtained prior to commencing the interview (Please refer to Appendix 10 & 11).

3.7.3 *The Pilot Study*

A pilot study was conducted as a means of testing data collection techniques prior to the implementation of the research design. Module two took place in Melbourne over four days (Refer to Appendix 7) and had an identical repertoire programme and teacher as Module one but operating at different times and locations. According to *Symphony Australia's* advertising brochure, (conducting courses), this workshop was particularly aimed at participants who taught music or conducted an ensemble at a school. There was no audition but the selection of five persons, (*two* females, *three* males) was determined by a CV, with preference going to High School and Primary School ensemble conductors. A semi-professional ensemble was only present for one day with accompaniment for the remaining workshop days provided by two professional piano players. The course maestro in this pilot was different to module ten but was very well suited because of his considerable Australian conducting experience, involvement in educational projects in both Australia and the UK and his appointment as Education manager for a major Australian professional symphony orchestra. Module two was chosen as the pilot because the length and operating style of the workshop was likely to be similar to the central case study at the end of the year. In addition, I was also selected for participation in this module. In view of this situation, I believed that the experience gained from the role of

participant researcher had the potential to provide a first-hand account of the workshop dynamics and hopefully a more authoritative understanding of the research phenomenon.

The purpose of the pilot study was to familiarise myself with the specific nature of the teaching and learning likely to take place in a practical workshop. This would also provide a model from which to practise and trial interview questions and the transcription of observations. Most importantly, the pilot would assist mental preparation for the main case study so that my immersion as a researcher became less a baptism of confusion and more an empathetic awareness of challenging interactions. The pilot study also helped to engage in *progressive focusing*. This involves interacting with and understanding the research phenomenon through direct observation and being prepared to modify the design of earlier questions if new issues become apparent (Parlett & Hamilton, 1976, p. 148; Stake, 1995, p. 9).

As a participant researcher, I undertook a dual role. This created enormous demands upon my time and energy as I was required to undertake a multitude of tasks including: changing video-tapes, observing the reaction of others, interviewing participants, trying to master the repertoire and participating in the group and individual exercises. In this module, participants preferred to be interviewed in a group rather then separately and at the conclusion of the workshops. Whilst positive bonds and collegial friendships developed during the course of the workshop, my feeling was that the responses to the questions were opportunities for people to agree with one another rather than express their own critical ideas. The only one-on-one interview with the maestro (scheduled for a specific time), did provide the opportunity for in-depth reflection but was rushed because of pressing travel priorities that unexpectedly arose (refer to Appendix 6). Both my organisational and questioning skills needed modifying to generate a more professional and probing element to the entire interviewing exercise. Whilst informal conversation was greatly valued, I felt that the time given to in-depth reflection on certain questions was insufficient. This process of reflecting about the effectiveness of the interview questions is termed,

hierarchical focusing (Tomlinson, 1989, pp. 155-176). This process advocates the need to articulate views about the content structure of the interview, setting agenda prompts and piloting a *hierarchical agenda guide* (for example, a documented list of priorities that one discovers when pilot interviews fail to uncover certain information or when particular aspects are exhausted) (Tomlinson, 1989, pp. 155-176).

The observational element of data collection suffered because of the multiple demands upon my time as an active participant. Whilst the video captured all the events, the maestro was constantly moving around talking and demonstrating which meant potentially important insights and events were not documented accurately.

My experience as a participant researcher in the pilot study was both positive and negative. It gave great insight into how students of different skill levels responded and interacted within a conducting workshop environment. The feedback between teacher and students created conversations that were useful in examining the question of *how* to learn. Data collection procedures however were difficult to perform effectively as a participant researcher. A stationary video camera for example captured limited interactions among workshop participants. The group interviews conducted at the conclusion of the workshop failed to provide sufficient information about perceptions of teaching and learning and focused more on expressing appreciation about the opportunity of participation and the maestro's friendly, helpful and relaxed teaching style.

In summary, as a result of my experience with the pilot study, several modifications were made to the design of the main study, including: my role in module ten was modified from that of a fully immersed participant researcher to that of a participant observer; a timetable for the generation of data was developed; several observational strategies (video and researcher) were employed; individual rather than group interviews with student conductors were employed; and several categories of participants were

involved in the interview process including the musicians and auditors in order to expand viewpoints.

3.7.4 *Interview Questioning Techniques, Module 10*

Whilst the types of questions asked of the five different categories of participants were different, all endeavoured to elicit responses about conducting pedagogy (refer to Appendix 9). Whilst all interviews contained an evaluative and observational perspective on teaching and learning, the focus, emphasis and style of questioning was different from that of the pilot. Category one (conducting participants) sought a perspective of self-reflection about teaching and learning experiences, individual growth, development and progress. Category two (ensemble) focused on the orchestral perspective in providing feedback about individual performances and learning. Category three (auditors) sought an observational perspective of the effectiveness of teaching and learning. Category four (artistic manager) sought an organisational perspective on the value and effectiveness of the practical workshop learning environment. Category five (maestro) sought an eminence perspective of how conducting expertise is achieved. There is little debate over the view that asking good questions is the key to obtaining meaningful data (Merriam, 1998, p. 93). Four main categories of questions were initially considered in preparation for this module; *hypothetical* (what if?), *devil's advocate* (an opposing view), *ideal position* and *interpretative* (reaction) (Merriam, 1998, p. 77). However, interpretive questioning was considered more appropriate in gaining a greater insight into the participants' perceptions and focusing conversation around topic areas to understand attitudes and motivations for learning (refer to Appendix 9).

Firstly, *opening* or *introducing* questions were used to illicit spontaneous and rich descriptions of participants' experiences and/or the dimensions of the phenomenon being investigated (Kvale, 1996, p. 133). The type of *introducing* questions asked of participants depended upon the category of interviewee. For the student conductors, the question was;

"Tell me a little of your background in conducting and your motivations for doing it'?

All interviewees were made aware with the very first question, of the nature of the subject being investigated. In some situations, the use of probing and confirmation questions was found to be unnecessary as most responses were quite elaborate and detailed.

Indirect questioning can be used for the purpose of relating the attitudes of others to personal and individual positions (Kvale, 1996, p. 134). For example, in an auditor interview, I sought information on teaching style and group dynamics, so an indirect question was asked;

"How are students responding to this teaching approach"?

The response was far more informative than the answer given to a similar question;

"How would you describe the style of teaching"?

Such as approach allowed the auditor to relate specific personal observations to what he thought were effective, ineffective, innovative and creative strategies.

The interview was also a forum for initiating debate, exposing ambiguities and contradictions. The questioning allowed for free expression of ideas and personal reflections based upon observation and experience. In this approach, questions were not designed to limit the conversation but rather keep it focused.

3.7.5 *Reflexivity*

Using a semi-structured interview approach, I endeavoured to converse with the participants on two levels; as researcher and co-participant to develop

rapport. An understanding had already been established that I was a fellow practising conductor and musician engaging in a "conversation of mutual interest" (Kvale, 1996, p. 125). I did not want to project an air of superiority and direct questions in a harsh interrogative manner. Instead, my intention was to establish an atmosphere where the participants felt safe and confident to express their ideas. This *empathetic access* (Kvale, 1996, p. 125) into the world of the interviewee was gained prior to the interviews because of my previous informal conversations with several participants during workshops in previous years. I tried to facilitate informality during the interview by permitting reciprocal interaction in responses to questions, maintaining eye contact throughout the discussion and rehearsing my questions and themes in advance so that I would not come across as too structured and tied to reading the script.

I was rather more cautious when interviewing the artistic administrator as she had already informed me that the management of *Symphony Australia* didn't want the research to come across as a critique of their programmes. What I found was that although I had prepared many questions in advance (the rationale behind these conducting workshops and *Symphony Australia's* involvement), I needed to say very little in order to initiate a dialogue that became entirely dominated by the interviewee. Questions 2 and 4 (refer to Appendix 9) which required a *yes* and *no* response generated a lengthy monologue with no need for additional sub-questions; this interview session was almost double the length in time to those of other participants.

Understanding the conversational capacities of the interviewees also guided my approach to the style of questioning. For example, the maestro needed more prompting and simplified versions of the question because of a language difference. One particular conducting participant was quite introverted in nature, so this also required an understanding of when to be more active to promote flow in the conversation so that moments of 'embarrassing silence' would not dull the tone of the interactive process.

In some respects, the interview of one auditor turned into an emotional or therapeutic conversation. He wanted to 'get something off his chest' about what he saw as the main weaknesses of the participants and the unfairness associated with the lack of active participation by workshop auditors. My role as interviewer was also stretched to showing sympathy towards his situation and the frustrations he was feeling towards himself and others about lost opportunities to participate and improve skills. A key aspect of the reflexive nature of the research was my recent active personal experience and knowledge of the phenomenon being experienced by the conducting students. These experiences allowed me to empathise and understand in depth, the emotions and ambiguities they were living and experiencing as a result of their participation. Our common experiences facilitated my questioning and participant perceptions that I was concerned with arriving at genuine understandings of the workshop activities rather than critical judgements of their performances.

3.7.6 *Recording of Interviews*

All interviews were recorded on audiotape, later transcribed by a research colleague and then checked by me for accuracy. This checking revealed that the original transcriber demonstrated a certain unfamiliarity with the spelling of names, repertoire and musical terminology denoting tempo and dynamics. However, this did not hinder the preliminary understanding of the written text as I also re-listened and re-checked the audiotapes. The un-edited transcripts were sent via an email to participants for *member checking*. All participants responded that they were satisfied with the content and scope of their responses. No content was altered as a result of this process. No participant expressed the desire to review their responses again prior to publication. Several expressed their desire to have a copy of the final write-up including one auditor.

All participants were given a coded identity (a pseudonym) for the purposes of confidentiality. The information and stories they revealed about their musical background and performance experiences were transcribed and

included in the narrative accounts in order to contextualise their ideas and viewpoints about orchestral conducting pedagogy.

The interviews were conducted in a back room, which was sound protected from the rehearsal auditorium and the flow of employees using the backstage kitchen and dress room facilities. Each interviewee had a small lapel microphone attached to their clothing to ensure clarity.

At the conclusion of the interviews, the tags were removed from the audio-cassettes to protect against accidental erasure and stored safely with labels documenting the date, time and category of interviewee.

3.7.7 *Recording Observations*

The two observation strategies used included researcher and video observation. The researcher strategy involved using field notes to gather observation data relating to particular activities and particular persons. The field note method was piloted in module two (April) and modified because my role in module ten (November) had changed. In the implementation phase of the study during the observational process, I kept a private record of my perceptions and understandings of what was taking place around me, outside of my own insular participatory space. The information recorded in the field notes was constructed in two ways; firstly I wrote in point form, comments relating to five key areas of workshop activities (musical instructions, conducting technique, teaching strategies, participant remarks & audience reaction), secondly, I developed these activities and comments into a written summary immediately after the end of each day's rehearsals (refer to Appendix 11).

The video-recorder was an essential back-up to ensure that I could retrace and recheck what did happen as opposed to what I thought may have happened. Sometimes when events of significance happen, one can become so involved concentrating on trying to understand and enjoy the significance (ie: a joke or humorous verbal exchange) that it becomes difficult diarising

and capturing it immediately. The video ensured I could review incidents accurately instead of relying upon memory. It was also decided that even though the video recording would not physically capture every aspect or scene of the workshop environment, it was more appropriate to focus on the frontal aspect of the conducting participant as this was the most central position where ideas and directions were exchanged. However, the camera position did change from time to time in order to capture special exchanges, particularly when the teacher was not stationary. The total recording time was twenty-five hours. The entire video footage was replayed and transcribed to capture a written record of action and dialogue. These written transcripts were far more detailed than the original observational summaries and contained commentary about the chronology of events, the interaction between student conductor and the ensemble, a depiction of the mood and atmosphere, a critique of the quality of the performance and interpretive comments concerning the strategy of the maestro.

The next section will examine the qualitative 'truth tests' of trustworthiness, representation and credibility and discuss the appropriateness of the data collection instruments in approaching the phenomenon and research questions.

3.8 Trustworthiness

Trustworthiness refers to the dependability, reliability and consistency of the data collection procedures, the process of analysis and the interpretation of the findings (Kvale, 1996, p. 235). In other words, 'Are we getting it right'? ; 'Are we generating something comprehensive and accurate'? and, 'Are we depending upon disciplined protocols rather than intuition?' (Stake, 1995, p. 107). Questions such as these may be addressed through indicators such as triangulation, credibility, representativeness, suitability, persuasiveness and coherence. These terms are far more appropriate than *validity* and *objectivity* in discussing the trustworthiness of qualitative research (Hatch, 2002, p. 16). This case study displays trustworthiness because the methods and procedures are transparent and fully explained;

multiple perspectives are evident through accessing the perceptions of multiple participants through interview (data source triangulation), and extensive observations (data method triangulation); consultation took place to ensure participation was voluntary, the participants agreed with the interview transcripts through member checking and the methods and data collection instruments were piloted so as to provide the researcher with valuable feedback to ensure that they were appropriate to the investigation and were generating data relevant to the research aims and questions.

3.9 Representation

Whatever method is chosen in qualitative research, the "crisis of representation" always exists (Hatch, 2002, p. 5). This problem involves serious consideration as to whether one is accurately representing reality or merely creating one's own reality. In other words, I as the researcher had to actively consider whether my involvement 'enhanced' or 'detracted' from the findings and whether the methods were used in a "reflexive fashion" rather than just routinely applied to prove a particular point about conducting pedagogy (Stevenson & Cooper, 1997, p. 160).

Since the methodology sought to obtain multiple perspectives, the 'reality' represented was not necessarily dominated by the views of the researcher. The interviews were more than just casual conversations. They were active in the sense of creating a special conversation with a guiding purpose or plan (Holstein & Gubrium, 1995, p. 77). This plan usually involves extracting and assigning meaning to particular experiences that are personally narrated through the exchange of dialogue that is both prompted and self-initiated. As interviewer, I tried to initiate a special type of speech event by asking different styles of questions so that the interviewees could explain their unique perspectives. I also listened for special language and other clues that revealed the way informants understood their worlds/roles (Hatch, 2002, p. 23).

This research was representative in that it sought to:

- provide background knowledge of the circumstances and experiences of each participant relevant to the phenomenon of orchestral conducting pedagogy.

- promote multivocality in allowing respondents the opportunity to evaluate and reflect upon their learning experiences as well as making independent observations about the experiences of their peers.

The observation process enabled a strong perspective from the researcher whilst the interviews provided sufficient freedom to obtain participant perspectives. This creates the potential for varied interpretations. It is legitimate to have a plurality of interpretations because the respondents' answers are not necessarily viewed as strict reality reports but rich descriptions of the dynamic relationship between the *whats* and *hows* (Silverman, 1997, p. 127).

3.10 Credibility

Credibility is another indicator as to whether experiences are perceived as plausible, life-like and possible (Ellis & Bochner, 1999, p. 751). Credibility is demonstrated in the research not necessarily because of consistency in data (participants responding in similar ways to similar incidents) but due to a noticeable repetition of ideas, themes, strategies, comments and incidents. This depth and richness in responses from this research sometimes demonstrated disagreements and contradictions, however the noticeable reiteration of important themes by the participants relating to the teaching and learning of conducting, establishes a degree of credibility.

Issues of credibility also apply to the transcription process. There has been the suggestion that when peoples' activities are recorded and transcribed, the reliability of the interpretation of the transcripts may be gravely

weakened by the failure to record apparently trivial but often crucial, pauses and overlaps (Gubrium & Holstein, 2001, p. 10). The observation transcripts (summaries of the video tapes) whilst not documenting every single utterance of the workshop conversations and dialogues, did make a special effort through narrative to comment on body language, speed of response and tone. Member checking ensured that interviews were accepted by the interviewees as accurate and credible representations of their viewpoints. The field notes were also presented and reviewed by an independent research colleague to help clarify and verify the context during their observations of the video footage.

3.11 Triangulation

Triangulation is the process of confirming whether or not our observations and reporting demonstrate a commonality of assertion (Stake, 1995, p. 112). It also involves a process of working to substantiate an interpretation or to clarify its different meanings (173). Triangulation is needed because first impressions and simple meanings are not always comprehensive and need multiple sources of evidence to display *correspondence*. Although single meanings may appear in single instances, important meanings will come with repeated appearances (Stake, 1995, p. 78).

Triangulation protocols are needed to increase credence in interpretation and to demonstrate a commonality of assertion (Stake, 1995, p. 112). *Data source triangulation* (Denzin, 1984; Stake, 1995) occurred because there were multiple 'sources' of data with independent perspectives (ie: participants, auditors, maestro, artistic administrator, instrumentalists, the researcher, independent research colleagues) *Data method triangulation* (Stake, 1995) was used by collecting multiple 'types' of data (ie: interviews, video observations, participant observations, recorded field notes and researcher reflections).

3.12 Analysis of Interview and Observation Data

The process of analysis assumes that the interviewees have been given the opportunity to respond freely, openly, tactfully and truthfully so as to produce valid reporting (Silverman, 1997, p. 130). The analysis process seeks themes in the content of what is said by the respondent, (ie: "through thought through language to themes") (Silverman, 1997, p. 130). Language is the medium by which the respondents' thoughts are expressed and it is this content, which is categorised, moved around and re-thematised in order to provide representational meaning (Silverman, 1997, p. 130). The tools of analysis applied to the *Symphony Australia* case study include, *ad hoc meaning generation* (Kvale, 1996), *phenomenological reflection*, (Van Manen, 1990; Moustakas 1994), *narrative synthesis* (Polkinghorne, 1995) and *naturalistic generalisation* (Stake & Trumbull, 1982).

3.13 Ad hoc Meaning Generation

According to Kvale, *ad hoc meaning generation* is a frequent form of interview analysis that uses different combinations of approaches and techniques for meaning generation (Kvale, 1996, p. 203). Instead of condensing and categorising meanings from individual sentences and paragraphs (coding), the following combination of steps were applied to both interview and observation transcripts:

- Read through the transcripts to get an overall impression of individual sensitivities, experiences, concerns, subject related themes and learning priorities.

- Look for an underlying logic or a reading between the lines as to what the informant is saying.

- Examine inconsistencies in the positions being outlined by the respondents.

- Construct a list of adjectives and/or metaphors which participants used in their dialogue to describe their learning experiences for the purposes of comparison.
  (Kvale, 1996, p. 204)

When seeking out hidden meanings from the dialogue, one may deduce from signs such as body language or hesitations in responses (visual/aural observations during the interview) that the participants may not have felt that it was the appropriate forum to express criticism or dissent in how the teaching and learning process was operating. When everything appears so positive and ideal, one needs to question the authenticity of responses and this is what I endeavoured to engage in as part of the analysis process.

3.14 Phenomenological Reflection

As stated in the introduction, this type of reflection involves prolonged and ongoing engagement/inquiry into the research phenomenon (Clandinin & Connelly, 2000, p. 184). It also encourages the researcher to be *wakeful* and *thoughtful* about inquiry decisions (Clandinin & Connelly, 2000, p. 184). This reflective process is also concerned with transforming the lived experience into a textual representation that is personal and trustworthy (Van Manen, 1990, p. 36). As a researcher, attending many of *Symphony Australia's* workshops over several years proved quite valuable. This allowed me to reflect on the circumstances and contexts that accounted for the emergence of the teaching and learning strategies of conducting (Moustakas, 1994, p. 99). It also allowed me to view conducting pedagogy from different positions and divergent perspectives. When I observed a particular teaching strategy being employed in the workshop, I was not necessarily seeing it for the first time. I used my imagination and memory to explore questions such as:

How did previous participants respond to such a strategy?

Why is such a strategy being emphasised?

Is the connection useful to establish a learning priority?

Have I experienced this strategy and how would I respond?

The possibilities that emerged as a result of such dwelling and reflection upon the meaning of experiences emphasises that there is "no single inroad to truth" (Moustakas, 1994, p. 99).

This reflexive approach also led me to think critically about my own research practices. For example:

Were my personal views about conducting obscuring the way I view and observe these workshop participants?

Does my reporting reflect the authority of the maestro rather than the independent opinions of the participants?

Were my conversations with participants provocative enough to really understand the motivations behind their learning?

I decided to write myself into the text because my journey as both researcher and conducting student helped explain the relevance of the issues being explored. This personal journey or 'tale' (Kvale, 1996, p. 4), not only explained my connection to the research but also how my prior experiences with participants enabled me to observe and examine their stories and learning from an engaged rather than passive perspective. Personal connection and personal knowledge helps the research process (Ellis & Bochner, 2000, p. 741).

3.15 Narrative Synthesis

Narrative inquiry focuses on trying to understand experience in and through story that is both descriptive and explanatory. In descriptive narrative, one tries to produce accurate descriptions of the "interpretative narrative

accounts individuals or groups use to make a sequence of events in their lives or organisations meaningful" (Polkinghorne, 1988, pp. 161-162). In explanatory narrative, the interest is to "account for the connection between events in a causal sense and provide the necessary narrative accounts that supply the connections" (Polkinghorne, 1988, pp. 161-162). Narrative synthesis or analysis involves examining the "connections" among "self-relevant events" within the data in order to create a "coherent developmental account" (Polkinghornee, 1995, p. 15).

Narrative synthesis happened in the following ways:

1. Significant episodes, quotations and vignettes were recorded in the observations as examples to substantiate and support identifiable teaching strategies.

2. Narrative accounts were developed of each participant's rehearsal session (observational analysis of video tapes) and compared and blended with the field-note summaries.

3. The behaviour, attitudes and perspectives recorded in both the interview and observational field-notes were identified not through artificially constructed codes and categories but by reading and re-reading the transcripts and listening carefully for differences and similarities in language, action, argument and procedure.

In this sense, *paradigmatic analysis* (sections of the storied accounts configured into elements and instances of wider concepts) was neither considered useful or appropriate in exploring the research phenomenon (Polkinghorne, 1995, p. 13).

Taking the view that language does not always reflect social reality but rather produces meaning and creates social reality (Richardson, 1994, p. 928), reading and re-reading the transcripts were an important component

of analysis. The vignettes captured in writing, although emotionally tinged, illustrated the connection between raw experience and conscious realisation. The vignettes were not an over-focus on a rare atypical situation but recollection of real events that could be compared, challenged and connected. The writing phase started early as it was intricately linked with the collection of data in the first place. The formation of individual narratives was the next stage in both the analysis and presentation of the narratives.

3.16 Narrative Accounts

Through developing narrative accounts, I endeavoured to illuminate the complex dimensions of the experience for all participants. Participants consented to share their lives and opinions through their interviews and performances and so my duty as a researcher involved more than just recording their words and trying to hide behind a screen of objectivity by simply taking accurate dictation. Seven narrative accounts (conducting participants and maestro) were created through characterisation, descriptions of their developmental participation from multiple perspectives (auditors, maestro, musicians, artistic administrator, and researcher observations) and their own analysis and reflections about their participation. The narrative accounts attempted to capture the mystery and artistry behind their behaviour and performances so as to clarify and expose questions and themes relating to the teaching and learning of conducting. The narrative accounts became the windows through which orchestral conducting pedagogy was viewed and analysed.

3.17 Naturalistic Generalisation

Individual narrative accounts were constructed in a way that promoted the possibility for naturalistic generalisation.

> Naturalistic generalisations are conclusions arrived at through personal engagement in life's affairs or by vicarious experience so well constructed that the person feels as if it happened to themselves. (Stake, 1995, p. 85)

Through naturalistic generalisation, the reader comes to an understanding as if he or she had also experienced the event personally. "Enduring meanings come from encounter and are modified and reinforced by repeated encounter" (Denzin & Lincoln, 2000, p. 442).

For this case study, two aspects were important for the purpose of analysis; namely personal/private communication and the researcher's "propositional generalisations" (Hamilton, 1981). I wanted the reader to experience a private and personal understanding of what was happening. As such, the narrative account was written in a way that was personal, developed chronology, emphasised time and place and provided rich vicarious and sensory experiences. On the other hand, my own propositions or assertions about what I saw happening was also written into the text as a strategic analytical choice. I endeavoured to communicate the reasons for making certain assertions as a means of alerting the reader to the growing understanding that I was gaining about the research phenomenon since I was part of the case. This case study was not only about making the case understandable but also about the broader issue of conducting pedagogy.

3.18 Conclusion

This study had three facets: it was qualitative and interpretive, it was a case study and drew on narrative inquiry to develop the narrative accounts. Qualitative research champions the interaction between researcher and

phenomenon and is not helped by attempting to make it appear value free (Stake, 1995, p. 95). As has been observed;

> all research from its conception through to the production of data, its interpretation and dissemination, reflects a partisanship which derives from the social identity and values of the researcher. (Bassey, 1999, p. 90)

For the purposes of this research, case study is best defined as a spotlight on a well-defined period of time involving a certain number of participants engaging in a unique learning experience for the purpose of developing skills and understandings in music direction and leadership. The case was chosen both for its uniqueness and its potential transferability. The specific group of people and the environment in which the case happened will never again be replicated in exactly the same form. However, the phenomenon under investigation (the teaching and learning of conducting), is likely to be a future topic of research and investigation but under different circumstances with different participants. The case is characterised by both *etic* and *emic* issues. The issues about pedagogy were influenced by the emerging issues from inside the case that focused on the interactions between participants in their pursuit of improving their conducting skills.

The general characteristics of this case revealed data strong in descriptive and interactive exchanges, a focus on experience and where that experience lead. As a researcher, the tools of observation and interviewing were used to capture the experience. The analysis of this information took place primarily by seeking patterns, comparing dialogue and finally developing assertions and generalisations about the phenomenon of conducting in this setting, the way it is taught and the learning outcomes and possibilities that were evident. Since narrative inquiry explores experience it must represent the value, uniqueness and contributions of all participants. "Narrative Inquiry is an experience of an experience" (Clandinin & Connelly, 2000, p. 189). The purpose of telling and retelling the stories and experiences of these conducting students is to offer new possibilities for reliving and understanding specific actions.

This methodology was appropriate for capturing numerous perspectives and allowing the reader to hear many voices. The case study had definite boundaries of time, place, context and participation. However, it also provided the researcher the opportunity to work at the edge of those boundaries to incorporate and raise important issues relating to conducting pedagogy and how individuals respond to each other when seriously endeavouring to reach certain educational goals. The following chapter will provide an account of what orchestral conducting pedagogy looks like and how it is undertaken and experienced.

CHAPTER 4

Narrative Accounts

The following narrative accounts are crafted from multiple sources (observations, researcher reflections and participant interviews) and differing perspectives (conductors, auditors, musicians and maestro). These narratives are rich descriptions and reflections on the phenomenon of conducting pedagogy and what teaching and learning looks like within the setting of a conducting master-class workshop. The presentation of the research text is important because the observations and interviews are not isolated comments but part of a complex story revealing unique characters, specialised and controlled interaction, drama, inconsistency, routine, the observance of protocol, frustration and subjective evaluations. The narratives become tools for understanding the nature of teaching and learning in this setting and the strategies employed.

The first section of the narrative account focuses on what teaching and learning looks like as documented in the video-taped rehearsals. Subsequently, the focus is directed to how teaching and learning is experienced and understood by the participants. It is here that interview data is accessed to reflect insights about individual performances and the teaching and learning strategies of conducting. These narrative accounts emphasise musical action as it occurs and attempts to incorporate the viewpoints of others. The comments made by the musicians demonstrate a reluctance to publicly criticise, rate or humiliate individual conducting participants or the maestro.

To understand, interpret and explore the ways in which conducting pedagogy occurs in this setting, the accounts are organised to introduce the least experienced participant first. The intention of this format is to allow the reader to observe the degree to which each conducting student benefits from tutorial participation and the extent to which they use the constraints and freedoms of their environment to improve their differing levels of

confidence and leadership qualities. Another aim is to understand how effective this environment became in servicing different levels of expertise.

4.1 Petri

The atmosphere is always tense and exciting prior to the start of these workshops. Everybody seems to know each other from previous workshops and this is evidenced by the degree of informal chatter and morning greetings taking place on the distinctive red lounges within the foyer area of the ABC building. It's not hard to distinguish, even for the uninitiated, those who are staff, couriers, security and maintenance workers from those who are here to participate in some music making activity. Individuals can be seen either discussing and marking their *Dover* orchestral scores, or sitting with their earphones attached to compact disk players or mp3s, conducting along with their pencils, displaying no signs of embarrassment, to the amusement of the ABC workers sipping their lattes as they stroll to their various work stations. Others are mingling around the entrance doors of the concert auditorium with instruments strapped to their back, waiting impatiently for the doors to be unlocked so that they can start setting up, tuning and possibly playing their musical score for the very first time. The only other time I have witnessed a situation of similar intensity was the previous year when conducting students were ushered into the performers' entrance of the Sydney Opera House to start final rehearsals with the SSO.[5] Even the maestro in charge of the workshops at that time displayed a certain degree of reverence as he nodded his head in a controlled distinguished manner and encouraged his students with comments indicating how significant and marvellous the opportunity was. Today, this same maestro casually walks in from the street empty handed and greets some of the musicians and students as he makes a beeline towards the studio.

The set-up is surprisingly quick considering chairs have to be put out, music stands erected, video machines positioned and tuning checked. Without

[5] Sydney Symphony Orchestra

much fanfare or words, brief introductions are made and the first participant is standing on the podium ready to conduct the first two separated minor chords of the *Brahms Tragic Overture in D minor, opus 28*. Petri will be second off the rank this morning. He sits by himself off to the side with his score out on his lap. His eyes oscillate back and forward between the score and the first conductor of the workshop session, Sakari.

It appears that the order has already been decided in a meeting between the conductors. Sakari has already announced to the group with the maestro's approval that the time limit will be fifteen minutes per person. All participants will be reminded throughout the next five days how important these time parameters are and observe how strictly they are enforced.

This is the final module of the year and this week will see intense rehearsal in preparation for final rehearsals for the concert with the MSO.[6] Only four students from the group of eight will be selected to conduct the final concert even though all will experience the chance to stand in front of one of Australia's premiere orchestras. So whilst there is no formal competition as in previous years (which included prize money), I speculate that there is still a desire to be among the 'chosen'. The thoughts circulating in their heads are possibly a mixture of fear and excitement. They want to make sure that their time is well spent learning the repertoire so as not to embarrass themselves in front of a group of over seventy professional orchestral musicians; individuals who are quite capable of embarrassing and challenging their leaders. Future work prospects are at stake; personal reputations are on the line and opportunities for scholarships and continued education could be compromised if performances don't make the grade. This is more than a learning workshop. This is an audition for an unknown gig. With this background, let's see how Petri approaches the experience.

Petri is an eighteen-year-old man with a boyish face and gentle manner. His short shaved head and professor style spectacles give the impression of a serious yet modern University student. If you picture the great Russian

[6] Melbourne Symphony Orchestra

musical figure, Igor Stravinsky as a youth sitting by a desk and studying his compositions, the physical and facial characteristics are surprisingly similar. I had viewed his conducting style the year before in competition-like conditions and it was fascinating to observe both the subtle professional metamorphosis and growing maturity. Having youth in his favour, combined with limited professional conducting experience, possibly gives him a distinct advantage over other participants in the way he approaches the learning environment. He takes risks in experimenting with the maestro's suggestions and he is prepared to modify his choreographed (rehearsed) gestures to accommodate greater musical clarity. I often sit back and try to imagine what Petri will look like and how he will conduct in ten years time. Maybe this guy will become a rising star. How will his humble and unassuming character change when facing those aggressive and intimidating great orchestras of the United States and Europe? Does he have the charisma in addition to the knowledge to survive in this profession? My mind immediately shifts to the character of *Aaron Copland*, and the humble timid display of character that I had recently seen on a documentary in a joint interview with his former student, *Leonard Bernstein*. Maybe Petri will be like Aaron; studious, admired and diligent but without the Hollywood flamboyant charm. Maybe he will become another *Pierre Boulez*; not wanting to take the spotlight but still proud of what he wanted to accomplish. Maybe I'm viewing Petri as a new parent would view their child and dream about how they will turn out when they become an adult. When I look at people in such specialised contexts, I am also trying to imagine substituting roles and comparing my own personal characteristics and responses to their behaviours. This allows me to participate mentally in the workshop even though I am not physically able to conduct. So what has Petri accomplished so far in his musical career that has sparked off this futuristic thinking?

Petri had begun his musical studies at the age of thirteen, studying clarinet. He had obviously progressed rapidly on this instrument as by the age of

sixteen, he had obtained an eighth grade certificate from the AMEB.[7] He maintained a parallel interest in conducting and was accepted into the *Symphony Australia's* Scholar conductor program two years before this workshop. Although not making the finals in the 'Young Conductor of the Year' competition, he participated in all the major master-classes for that year in addition to being enrolled in a Bachelor of Music Degree at the VCA.[8] He was also engaged as a clarinettist with the Melbourne Youth Orchestra.

Before I wax too lyrical about Petri and his achievements, I shall take you back to the very first day of the workshops and provide a commentary of what I saw happening throughout Petri's conducting rehearsals. I will then incorporate Petri's own perspective of how he viewed his participation along with the viewpoint of other participants.

4.1.1 Petri's Rehearsal Schedule

Day	Session	Repertoire
1	2	Brahms – 'Tragic Overture in D Minor, opus. 81.'
1	9	Copland– 'El Salon Mexico'
2	12	Mahler – 'Symphony No. 5 in C# Minor', 2nd movt (*Stürmisch bewegt, mit größter Vehemenz* (*Moving stormily, with the greatest vehemence*) (A minor)
2	21	Brahms– 'Tragic Overture in D Minor, opus 81'
3	23	Copland – 'El Salon Mexico'
3	30	Mahler – 'Symphony No. 5 in C# Minor', 2nd movt (*Stürmisch bewegt, mit größter Vehemenz* (*Moving stormily, with the greatest vehemence*) (A minor)
4	33	Brahms – 'Tragic overture in D Minor, opus 81'
5	46	Mahler – 'Symphony No. 5 in C# Minor', 2nd movt (*Stürmisch bewegt, mit größter Vehemenz* (*Moving stormily, with the greatest vehemence*) (A minor)

[7] The Australian Music Examinations Board.
[8] Victorian College of the Arts

Immediately after Sakari's fifteen minute rehearsal of the *Brahms' Tragic Overture* ends, Petri leaps from his chair at 9.45am and makes his way quickly to the podium and adjusts the stand. The maestro asks 'which piece'? to which Petri replies, 'the same one'. The maestro appears satisfied that the changeover took less than thirty seconds. The style is so different from Sakari's. The position of the beat seems very high and definitely more active. After a couple of minutes, the maestro stops Petri and instead of correcting the articulation verbally, sings what is required. The exchange is brief and the re-start happens almost immediately. There is no discussion, just immediate acceptance and acknowledgement of the critique. The maestro gives all these commands from the piano. He (physically) conducts from the piano and his attention is not always fixed on Petri but moves between student and orchestra. At one stage, he stands and tells the violins that they are not in the correct place but Petri keeps on conducting. Hopefully Petri also notices this mistake. That is part of his responsibility. There is much more evidence of cueing by Petri (compared with Sakari). His baton is quite expressive with lots of wrist movement and he also uses his body to indicate dynamics. For example, he often puts his fingers to his lips when he requires a reduction in volume. All of a sudden Petri stops the orchestra. He screws his face indicating a combined crescendo/decrescendo with two V shapes of the first and second fingers from both hands. This point is imitated by the maestro who confirms with a nod of the head, his agreement with the decision and illustration. After another fifteen seconds of playing, the maestro stops the orchestra and indicates to Petri that he needs to rehearse the dotted quaver/semiquaver rhythms. He says, 'the strings are ok but the winds are not'. The maestro insists that the rhythms must not race and must be exactly in time. As Petri attempts to rehearse this, Sakari calls out 'time'. The maestro merely nods his head towards Petri and says, 'ok'. Petri looks uncertain about his performance but reluctantly accepts the positive affirmation by his teacher and relinquishes the podium to the next conductor.

Petri's next session on day one starts at 2.45pm. He is the third participant after the lunch break and only the second to perform the difficult, *El Salon*

Mexico. During the afternoon sessions, all participants now have twenty minutes each for rehearsing. This piece of music is so challenging. I remember ordering the score last year in order to study it for a conducting audition and being initially shocked by the price of $160 AUD. I have never regretted the purchase however and my score contains numerous lead pencil inscriptions, ruled bar lines and various number patterns indicating which metre to use. The piece contains refreshing rhythmic solos for clarinet and trumpet with complex changing metres and glittering semiquaver sequences. I had a glance at Petri's score prior to his rehearsal and it looks surprisingly similar to mine (lots of scribble and numbers). Petri's eyes are glued to the score and rightly so. It is the first reading, the music is complex and the musicians are struggling playing it. These performance uncertainties are not ideal for a student conductor who wants to give the impression of confidence and being in control of the musicians they are conducting. This live performance environment does give musical directors the opportunity of practising confidence as well as opportunities to offer instructional advice. The very first thing I notice as the piece begins is that all the musicians, with the exception of the maestro on the piano are still adopting the previous tempos used by other conducting students. In other words, the musicians are committing the mistake of not following the conductor and relying upon their own instincts in playing the work. Petri does not stop the orchestra to reset the tempo but rather talks and rehearses at the same time. The maestro nods his head as a way of accepting Petri's tempo and clarity of beating. The maestro's frustration is now clearly directed at the musicians. He yells, 'not too early', a command in itself, which is quite confusing. Why not say, 'slow down'? I can really understand why this piece was chosen as part of the conducting repertoire. There are so many changes in the metre and just so much to conduct. The maestro already starts to give the bar numbers for the re-starts before Petri has been given the opportunity to decide. Again, Petri simply accepts, finds his place and reiterates the same instructions to the orchestra. Petri is putting a lot of energy into his conducting and I wonder if similar results could have been achieved more economically. I decide to sit next to the maestro on the piano stool and turn pages. A number of others, including Petri have done the same today. Some

are content to sit and follow whilst others ask musical questions of the teacher and actively fill in missing instrumental parts. At the end of the session, the maestro yells out a celebratory, 'YES', that is tainted with a tone and volume suggesting sarcasm and impatience. Petri's face is not radiating with any trace of satisfaction and he appears unsure how to interpret the maestro's affirmation. Since two minutes remain as part of his allocated rehearsal time, he repeats the last section until the end and then walks over to the maestro to briefly discuss his performance. To my surprise, the maestro is not annoyed by this gesture even though this is taking time away from the next participant. However, the exchange is brief and partly initiated by the maestro who wanted to make Petri aware of certain tempo alterations.

Session twelve on day two does not start off well for Petri. The maestro appears to be in one of those 'musically frustrated' moods. With his broken English, he is giving instructions to the instrumentalists regarding rhythm and timing however they do not appear to fully comprehend. Petri attempts to reiterate these same instructions. After the opening section, Petri cuts off the orchestra because he is not satisfied with their performance. The maestro then stamps his foot to indicate the beat and addresses comments to the ensemble and tells them to differentiate between staccato and legato. The restart takes place four bars before letter B but before this happens, the maestro addresses Petri and tells him, 'you show legato but they don't play; listen and correct them'. Despite the maestro's aggression, Petri is already showing signs of improvement. To indicate differences in articulation his gestures alternate between smooth arm strokes and abrupt wrist jerks. Since yesterday's performance, his head is no longer in the score and he attempts giving correct and prepared instrumental cues. The maestro's comments about self-correction appear to have infiltrated Petri's consciousness because he now stops the orchestra and tells them exactly what he is not hearing. When he re-starts at bar one hundred and one, half the orchestra are in the wrong place. This frustrates the maestro even more. He again leaps from the piano stool and with his finger points out the incorrectness of the dotted rhythm. He then tells Petri to 'fix it and conduct properly'. I just hope

all the other participants are taking notice of what is happening here. However, when I look around the hall, most are busily studying their scores. Whilst this is important, I feel that they are missing out on adopting potentially important musical ideas and rehearsal strategies for their own performances.

Petri has now chosen *Mahler's Fifth Symphony* to rehearse in the afternoon session. (This is Petri's first attempt with this piece in this workshop). As he walks onto the podium, the maestro asks Petri to specify to the orchestra the string divisions (who plays what?). After doing this, Petri looks at the clock and checks his available time. The maestro stands and walks around the ensemble. Maybe he just wants to stretch his legs but I suspect that he is getting ready to pounce on some mistake or inaccuracy. Petri's first mistake is that he subdivides this adagio into eight beats. The maestro immediately cuts off the ensemble and says very directly that it is only in 'four'. Once again, there is no argument or disagreement, just acceptance. I have now decided to sit next to the maestro and follow the score. The maestro kindly points out to me that Petri should be following the bass line. Immediately after providing this informal explanation, the maestro yells at Petri that he needs only one hand to conduct. At the same time, the maestro imitates the cello articulation with his left hand and continues to play keys on the piano with his right hand. For me, seeing the maestro actively participating in the music making process provides a certain balance to the times that he becomes passive and silent in his teaching style. I have noticed (and I hope others have also noticed) that when the maestro is using both hands to conduct, they are usually working independently with one showing the dynamics and the other the beat. As I alternate my concentration between the score and Petri, I see that he is occasionally looking directly at the maestro for his cues. The maestro then tells me that Petri is not cueing all the basic details let alone the intricate ones. Knowing the score in great detail is a requirement but being able to understand the broad framework and structure is equally important. The maestro points constantly at different instrumental entries but unfortunately Petri makes no apparent attempt to follow these cues.

When reflecting on the maestro's comments, I see the next logical step for Petri, as going home and memorising particular trouble sections, isolating them and returning to the podium with evidence that he has a greater knowledge of the 'geography' of what is happening and which instruments are meant to come in at what place. The workshop experience provides the opportunity of proving to both yourself and the orchestra that you have the confidence and authority to lead and guide.

I really sense that the maestro is on edge today. It is day three and I know he is expecting results. I see Petri as a sensitive young man and I dearly hope that the maestro will not reduce him to tears. Although I have not witnessed such an incident, stories have circulated in private conversations about past workshops with students leaving the podium in shame and not returning. Public humiliation is a strategy that wins little support and respect, however it may alert students of the dangers and consequences of under-preparation. Maybe I am being too sympathetic and supportive of the maestro. My understanding is that the maestro's concern is more about the repetition of fundamental mistakes that are detrimental to the music rather than making isolated errors. Petri seems to show no emotion at the maestro's angry outbursts. Maybe this is an important survival skill to have as a conductor.

The *Copland* is always difficult to get together even with the best of orchestras. The opening section is not together. The maestro agrees. He claps his hand aggressively and stops the ensemble. 'They are late' He then stamps his foot to indicate beat one and says to Petri, 'continue, don't speak; show'. The first section of this work has presented beating and tempo problems for everyone (the conductors as well as the musicians). Petri seems to be talking and explaining a lot to the orchestra today. I wish he would just conduct and let the musicians show for themselves how under prepared they are. Incorrect notes, rhythms and a lack of connection with the conductor's musical directions are evidence of this lack of preparation. I suspect this situation has come about because musical scores have been distributed to the musicians at very late notice. Nevertheless, part of being a professional musician is the ability to play difficult things 'prima vista'.

Their concentration seems to be on the notes rather than the baton. At least the maestro's frustration would then be directed at the ensemble and not Petri.

The maestro is frustrated as the performance continues but this time he says nothing and displays his anger only through body language and facial gestures such as folded arms and rolling eyes. I look with embarrassment as the maestro shakes his head at the ensemble's mistakes. I just know he is going to explode soon and that's exactly what he does. He suddenly stands-up and makes a megaphone gesture with his hand around his mouth and yells out to the strings, 'late, late, late' followed by the most common yet shocking of Finnish swear words. You don't have to understand Finnish to know its intent and how the person is feeling towards you. I decide, despite the tense atmosphere, to join the maestro at the piano and follow the score. To my surprise, his attitude is quite jovial and welcoming. His only comment about the incident is that mistakes are being made without any serious effort by the participants to address and solve the problems. In other words, they are not rehearsing the music but rather rehearsing and reinforcing their own problems and insecurities.

Petri chooses not to rehearse the *Copland* again during the afternoon session because there is no orchestra present. Instead, he chooses *Mahler Five*. Two pianos are now being used. Before commencing, he looks at the wall clock and remembers the reprimand given yesterday to another conductor by the maestro for going overtime. Another conductor is sitting with the maestro at the piano. I see the maestro welcoming him and he offers to help play the piano. I can now see the advantages for a conductor of being a competent pianist. Petri's wrist movement looks a little awkward but I have noticed that over the last two days, he has been experimenting with his beating style. With the *Mahler*, the maestro is giving the same advice as before. The bass line has to be the central focus for the conductor. Petri's 'tenuto' and 'rubato'[9] attempts do not seem to work. The maestro sees this and repeats this section on the piano by himself and demonstrates the length required in

[9] Italian musical terminology indicating sustained articulation and holding back the tempo

the beat to achieve this rubato and emotional effect. The second attempt by Petri works. He is also experimenting using both hands more independently. Still the maestro is critical and yells out, 'hand movements too large'. The maestro tells him to use the wrist and arm for legato and then demonstrates how gentle the upbeat must be in order to start the sound accurately and softly. I have also noticed that Petri is pointing his baton up too much which can make the point of the downbeat difficult to understand. Session thirty finishes with the maestro lecturing to the other pianist about how to play their part followed by a demonstration of how to indicate the beat and the position of the accent. The maestro appears unafraid to offend but as yet, I have heard no public criticism of his style by the participants.

Day four begins with the presence of a full ensemble plus two pianos. Although Petri starts the *Brahms* with the correct tempo, the orchestra is behind. The maestro recognises that this was not entirely Petri's fault and attempts to play the individual parts with a serious look of dissatisfaction at some players. Petri is becoming much more assertive today. He frequently stops the ensemble and tells them that they are not watching his dynamics or tempo. The maestro appears pleased with this new confidence and nods his head to confirm that Petri is absolutely correct and justified to stop and rehearse this section. Although Petri's style has matured, he is not convincingly preparing these important dotted rhythms. He is conducting them on the beat instead of just before the beat. However, without correction from the maestro, he manages to conduct it correctly. With this accomplished, the maestro turns his criticism towards the dynamics and excessive beating. The question of when to be active and when to be passive is an important conducting skill and decision-making process that is greatly affected by the choice of repertoire. Drotti, (one of two interviewed auditors) expands on this point in relationship to Petri's performance of the *Brahms*.

> I think some students never really get the hint when the maestro is trying to point out something to make their conducting more effective. There are certain things, which the maestro is very big on. One of them is not conducting when there is no need to. For example, I mean you saw a lot of that today I think. Take the Brahms

> for example. There's a lot of action on the first beat and then the orchestra plays itself on the subsequent three beats and four whatever and there's a lot of action on the 1st beat again and the orchestra plays itself for two, three and four. Everyone, and I myself would do this I am sure if I was conducting, you know, 4/4 beats across the bar but the maestro is standing in the background just bringing his left hand out on the first beat and just like, almost like twitch in the right hand and some of them responded. They sort of did the big first beat and then very minimalist gestures and then the big first beat again. You really get the sense of the pulse, you know, the forward moving where the phrases and the things like that are and he's very big on that. I remember in other things too where you know rather than count the empty bars just keep the internal counting going and the hands quite still and then the preparatory gesture for the upbeat of the next one there.

The maestro is often seen rolling his hand during a performance to indicate that the piece is dragging. At the same time, he yells to the second bassoon who has missed his cue. I'm really enjoying this session. Things are starting to gel for Petri. His voice is much clearer now. There is more independent use between the right and left hands. He looks much more in control and his head is now rarely buried in the score. At the tempo change in the finale, the maestro gives him the thumbs up and when the session finishes, calls him over to highlight a few technical problems. The maestro's mood is now calm and I note with satisfaction the positive firm pat on the back that he gives Petri.

Mahler Five seems to be Petri's favourite piece and this is what he performs on the final day and final session of the workshop. He is comfortable with it and has done a lot of homework memorising the instrumentation. Petri gives a near perfect performance. So many positive changes have occurred with Petri. He now appears not to be intimidated by anyone or anything. His approach today is very confident and professional. He has memorised the score and is only looking at the players. The 'subito'[10] dynamic resolutions now work perfectly. The maestro does not stop his performance. The second movement is played from start to finish without a break. The maestro, ensemble and the remaining conductors applaud after the 'morando'[11] of the final chord.

[10] Italian musical terminology indicating a sudden or immediate change in dynamics
[11] Italian musical terminology indicating 'dying' or 'fading' away.

What does Petri have to say about himself and his performance? His interview revealed interesting insights into his world and experiences despite his less than confident manner of communicating them. He appeared a very academic and serious young fellow and I found it difficult at first to get Petri to talk at length about his understanding of conducting pedagogy. Maybe I appeared too intimidating or intrusive when asking him to reflect upon his professional development. I sensed that his mind was more focused on the task he had before him (that being to learn the repertoire rather than prepare for an interview). Maybe he did not as yet have the depth of experience to draw upon and conducting was a new avenue of musical education that he was still exploring and coming to terms with. Maybe the thought of a possible career in conducting and the associated implications were still distant and uncertain. His motivation for pursuing studies in conducting was quite straightforward and revealed a less ambitious dream than the one I had conjured in my mind.

> Symphony Australia had a course for high school students, which I did in years 11 and 12 and I read scores just out of interest. Then I auditioned for this and got in.

I wanted to find out his understanding of the difference between being a conductor and an instrumentalist and whether this contributed to his choice of music specialisation. What I discovered was a genuine thirst and desire to experience music from a unique perspective.

> I mean, just the degree of musical knowledge that you need I guess. I mean, it requires, it seems to me to be a greater degree of musical accomplishment or whatever and I mean... you deal with a greater variety of repertoire and very great repertoire also which is fantastic... really fantastic pieces of music. So I guess that was the main reason.

In some respects, Petri's initial introduction to conducting was by chance but then he realised the potential this skill could offer him in advancing his own musical knowledge of the repertoire in addition to providing a functional outlet for his performance/accompaniment skills on the piano. I also recalled how active he was playing missing instrumental parts on the piano for the rehearsals of his fellow conductors.

Petri had a positive impression of this type of learning environment but found it difficult to specify what things he was actually learning. However, the interview revealed through prompting, how he saw the role of the conductor (ie: understanding the structure of the music and communicating that structure in a musical and clear manner) and how this workshop facilitated a greater understanding and appreciation of that role. Petri attributes his improvement to a developing confidence that comes about through the contact with the orchestra and experiencing first hand the results of beating or directing in a particular way. Although he realises the limitations of small rehearsal sessions to communicate all his musical intentions, he regards the experience as valuable because it teaches the importance of learning quickly.

When pressed on the point about the specific learning outcomes of his workshop experiences, Petri mentioned the experimental and problem solving nature of conducting as well as group management techniques.

> I learnt more in terms of musical technique and things like that. I mean one specific thing I realised at one point was that I was pushing too much and it sort of had an adverse effect and the players sort of did the opposite, so you sort of have to let them play a bit more or something.

From the technical viewpoint, he appreciated the critique of the maestro in pointing out how certain gestures were creating ensemble problems.

> Another just truly technical point was that I was getting too much emphasis on the up beat, which was sort of stopping the flow of the music. So it's just not being so emphatic in the preparation.

I now decided to focus my discussion on what aspects of the practical environment make the experience so valuable. His response revealed how important preparation, intuition and listening were to the process of conducting and the distinction between conducting pianos and progressively conducting larger ensembles.

> It's very good, you can focus on individual details and technical points but I mean in front of an orchestra you can't do that so it's fantastic to have the opportunity to sort of work at it in such a

> thorough way and prepare so that you can really be prepared for when you get in front of the orchestra.

I had some reservations in my mind about whether Petri's reserved character would hamper his capability to be demanding with the orchestra. I still felt he was rather inhibited but I also realise that this process of maturity is linked to confidence, experience and age. He gave the 'politically correct' answer to whether he had any apprehensions about being demanding of the orchestra but I think this is an area where he could develop further.

> No not particularly, I mean, that's sort of my job so I wouldn't be doing my job if I didn't (wasn't demanding). I mean you know you have to earn your position there so as long as you've done the study and the work I guess.

Concerning the usefulness of the workshop in learning how to conduct, Petri commented;

> I don't know.. it seems an effective method as any. I mean it's better than just doing it theoretically.

He then justified this way of learning to conduct;

> I don't think there are many other ways of learning how to conduct. I mean you can sort of study the theory and just technical things like that. But I think you need to understand how players respond to what you're doing and I think that's the principle complexity of conducting.. the thing that a conductor most needs to grasp.

This was the piece of gold that I had been searching for. How wonderfully put. The process of learning to conduct is learning how your actions and responses affect others. Later in the interview, I reiterated this theme of preparation and this produced an insight into a cognitive approach to understanding and conducting the music with greater authority.

> Generally I just sort of read through it (the score) a couple of times and or often I divide it into significant structural sections and then often I'll work through and memorise all the principle voices. Certain details I will just you know... I mean there's just too much information to take in so, well for me at least. so I just have to focus on what really needs to be learnt – corners and things like that. But I find if I can sort of break it down and have a picture in my mind of individual sections, like I mean for the Brahms for instance, I've decided you know it's in five different parts and each part as you know, the first part has five sections and the second part has six sections and then

> I know how many bars each section is and then I can just think, you know, this section has this instrument playing or and that's how I sort of memorise it. I mean.. I don't memorise the whole score – every part....

Petri chose to speak about the obvious things a conductor was meant to achieve including interpretation and unity but did not over-exaggerate the difficulty of the role. This demonstrated that whilst he acknowledged that the physical and mental demands of conducting were great, the focus should not be purely technical.

> I think that you have a sort of unifying musical concept that you've derived from really studying the music and that you can come to... I mean you know all the players have their individual parts and the conductor is supposed to sort of pull it together I guess. I think that's the most important.

The maestro was frequently asking the students to cue different instrumental entries so I felt it appropriate to question Petri about this function.

> Oh I guess that's sort of a subsidiary (cueing) I mean the technique can be used to obtain this overall goal of musicality. Just the principal voice is what you need to focus on... mainly I guess just to make sure of it.. you know..the balance is right and that it comes in with the correct sort of character.

Petri's reflections about the style of teaching reinforce earlier comments about the importance of self-discovery, adequate preparation and an intimate knowledge of the music. Petri gave no indication that he was intimidated by the demands of the maestro and the intense atmosphere of the workshop. Petri indicated that he appreciated the freedom that this maestro allowed participants to practice their technique and leadership style but was under no illusion that this approach created extra responsibilities for the learner. For Petri, the maestro's approach appeared to suit his personality and learning style. Regarding the self-discovery part of conductor training and the maestro's approach, Petri says;

> To a greater proportion, you have to sort of develop and discover by yourself. I mean I think its good to have a teacher, that's what I think is so good about the maestro. He's sort of... I think his method of teaching does that... allows you to sort of work it out for yourself a bit, I mean he says you know.. too fast or.., but I think he has those ideas but he also allows you to experiment a bit – he's trying to get

> each student to work out their individual way of working it seems to me.

Petri was very positive about the maestro's approach

> Yeah, oh for me it's sort of... I don't know... the perfect way. I mean I've had other teachers who try to be more proactive and I found it really didn't work.. in fact, it did the exact opposite and I just didn't like it at all.

When challenged about the maestro's sometimes passive and undemonstrative approach to tutoring, Petri defends the maestro's approach;

> Oh I think he does it (active demonstrations). I mean he does every now and then you know just how to show, and I think whenever he does do it..you know... it's right on the money sort of ...so I think he does it just the right amount. I mean it's something you've got to work out for yourself.

Petri has taken individual responsibility for his learning but still relies on the maestro for the extra motivation, critical feedback and insights into the music. Petri also emphasised the significance of the group network in the learning process. Upon returning to the central questions of 'what were you learning and how did the workshop environment and teaching style influence that learning?', Petri makes the following comments;

> Just to sort of drop any habits and getting sort of freer I guess. Yeah, it's very good to be in a class situation instead of working by yourself and being able to see what other people do and what works and what doesn't work. I mean observing is always good to a certain extent. Observing one's colleagues. But I mean you know, the best thing about these courses is the practical opportunity. Like everybody, I mean everyone even when I was in competition I didn't find that anybody was particularly competitive or anything. I mean it seems that everybody's here to sort of learn and you know... I've found it pretty good generally.

Petri appeared to grasp the purpose and benefits of this conducting workshop for his learning without appearing over confident or zealous. He still saw his conducting as being 'too physical' (not enough balance between being passive or active) but in general, found the experience positive and stimulating. His understanding of teaching and learning strategies whilst rather limited, acknowledged a distinct appreciation and ease with workshop requirements, goals and opportunities. Petri's account of his workshop

participation is also a revelation about his ambitions and attitudes towards music making. I gained a sense of honesty and restrained enthusiasm as Petri endeavoured to reflect upon his performance experiences. As I reflect upon his workshop experience, I feel that he has developed a more comfortable understanding with the maestro and his expectations. This is only his second year as a workshop participant with the same maestro. Petri's experience illuminates our understanding of conducting pedagogy by demonstrating how intense interaction and personal criticism can bring about a motivation and willingness to experiment with new ideas about musical direction and interpretation. Petri quickly identified with the maestro's approach and took the initiative to ask questions, identify weaknesses/mistakes, implement suggestions and show increased confidence and strategy during rehearsals. The orchestral musicians responded to Petri's development and maturity and this cooperation resulted in a noticeable improvement in the standard of musical performance.

4.2 Katri

Katri's musical background differs from the other participants in that she works as an assistant and associate conductor in the theatre. Having specialised in music at University and majored in piano, she decided that the theatre was an appropriate and stimulating environment where she could combine many of her skills. Upon seeing her for the first time, she gave the impression of being both genuinely friendly and approachable. She had auditioned for these workshops six years earlier but was not successful at the time. Having conducted and rehearsed many productions on national tours, she felt a need to refresh her skills, expand her repertoire and gain a new perspective on musical direction. She believed that conducting was a natural progression for a pianist working in the theatre because it required direct contact with singers, extensive study of the score and a sustained presence at all rehearsals. My expectations of Katri were high considering her professional background. I had imagined that she would appear highly confident in front of a small group of musicians where her concentration would now only have to be on the score and not on a large cast. Being a tall woman, she had a physical presence that suggested a power to command and be recognised.

As she walks onto the podium after morning tea, I take particular notice of the way she holds her baton and prepares to give her first set of verbal instructions. Although she speaks clearly, her voice lacks authority because it is so soft and flat. By contrast her grip is firm and tightly perched into the palm of the hand with her forefinger extended on the baton. The piece she is about to rehearse is a riveting and pulsating dance with tricky tempo transitions. Oksanen, the previous conducting student has just rehearsed the same piece with limited success and so Katri will need to guide the musicians in a rather assertive manner if she is to achieve both musical and personal results.

Her first attempt is an absolute disaster with a complete lack of ensemble as her head is buried in the score for the first several bars of the piece. This

should already be memorised. Surely it's not hard to remember the beginning! To add fuel to the fire of frustration now visible on the maestro's face, Katri stops the orchestra and asks whether or not she should go back to the beginning. A perfectly reasonable question you might think but having observed the maestro on many occasions, you soon learn to know what sentences and questions are appropriate and inappropriate for this level of workshop. My mind immediately goes back to the workshops the previous year where the young Petri had a similar incident. He had become frustrated at not being able to correctly conduct a certain passage from *Stravinsky's Firebird Suite*, despite numerous repetitions. After failing again, he turned to the maestro and asked for help. Perfectly appropriate you might think but the response he received was one that would make you want to sink into the ground and not be seen for some time. The maestro shrugged his shoulders and then continued to criticise him for asking such questions on the grounds that if this were repeated in front of a professional orchestra, you would be immediately dismissed for showing a lack of authority. What the maestro wanted him to do was to try and solve the problem himself and experiment with a different approach. Fortunately for Katri, the maestro just shrugs his shoulders and shows a cold indifference to her simple request. I sense even within the first few minutes of this rehearsal that Katri is not telling or more importantly showing the orchestra what she expects. Katri's reaction to the maestro's silence fortunately is to make the decision herself and re-start at three bars before figure one in the score.

The other conducting participants show no reaction to this embarrassing moment. Some are playing in the orchestra and are more concentrated on their own parts than on the maestro's reactions, whilst others are following their scores. However much I try to ignore this situation, I do feel uncomfortable and to some extent embarrassed for Katri. I feel sorry that she has to endure such insults but I'm also somewhat frustrated that she has not learnt to read and understand the maestro's agenda and expectations and to use a bit of initiative to avoid creating unnecessary criticism. At these times, I often bury my head downwards and whisper silently, 'Why don't they just get on with it and stop talking and asking ridiculous things'?

At three bars before figure one, the tempo change also necessitates a change in beating from three to one. Even after repeating this twice, Katri still does not know how to rectify her mistakes. At this point, I take a look at the maestro who is sitting hands folded and on this occasion appearing more bored than frustrated. Part of the problem as I see it, is that when Katri is beating in one, her arm gestures are too large so instead of increasing the tempo, it slows down. Am I being too critical? Maybe I should just mind my own business and try like the other participants, to focus on the score and not the person. However, it is still beneficial observing the style of others and comparing and contrasting what aspects worked and what didn't. As Katri stops the orchestra again to make some remarks, I strain to listen to her instructions. As this is taking place, the other conducting participants are still reading their scores and appear to be in a world of their own. Not that there is anything wrong with reading and studying the score but shouldn't they also be listening and watching more carefully the live rehearsal? Some participants have even left the room to catch up on personal business. To my surprise, the maestro does not seem worried by this trend. He is not enforcing any strict behavioural discipline except for the musical protocol required in rehearsing and conducting. Participants come and go as they please. The artistic administrator is also only present at the start of rehearsals and mainly for the purpose of setting up the video recorder.

At figure thirteen, the maestro breaks the monotony of the rehearsal by yelling out, 'secco, cut off beats three and four'. Katri nods her head at hearing this comment but I'm not totally convinced whether she properly understands what the maestro is trying to say. Almost immediately after this interjection, she stops the orchestra and asks a question to the maestro, 'should I conduct this solo part?' to which the maestro responds, 'show only the down-beat'. In other words, the priority is the beat not the solo. When I look around to see the reaction of the others in the room, I'm pleasantly surprised and pleased to see Petri making a note of this in his score.

There are fleeting moments in this rehearsal when I see glimpses of a potentially professional conductor. However, she also appears nervous in

her gestures and communication style. Another thing that does stand out in this rehearsal is Katri's bent posture when talking to the orchestra. From my perspective, this diminishes her authority. Katri is playing the part of student instead of attempting the role of commander and chief. Nevertheless, there is always time for improvement. Her first rehearsal session ends with the maestro calling out, 'time'. The maestro is now standing and this is the first time since the morning tea break that he has been on his feet.

Katri's next session is exactly the same time the following morning. Today, she has a different outfit on, her hair is tied back and her appearance seems fresh as she walks to the podium energised and determined. The *Spanish dance* is rehearsed again. In her first attempt, Katri stops three bars before the 3/8 time signature because things are not together despite her steady beating. At this point, I notice the maestro pointing out to the auditor who is sitting beside him on the piano stool that the problem is because Katri is not showing a preparation beat to the new tempo. In order to clarify this situation for myself, I change the camera position and focus solely on Katri. As she repeats the passage for the second time, the maestro's comments concerning the problem are reinforced. Despite this, there are some improvements with the volume and clarity of her verbal instructions. Instead of improvising her instructions as she speaks, she directs the orchestra to the exact place she wants to re-start and uses Italian musical terms to communicate interpretation. However, the bass player does interrupt her at one point and asks for a different re-start place because of their off-beat rhythmic patterns.

As she progresses with the dance, her head is still very much buried in the score. However she is showing the changing metre with her fingers, a technique that is supported by the maestro and is being used by the other participants. The maestro's comments are scarce during this session and he does not seem as animated by Katri's mistakes as he was yesterday. In a pause between stopping the orchestra and re-starting, the maestro tells Katri to remember the pianissimo. As Katri bends down to speak with the orchestra, I notice the concert-master examining her beat very carefully.

This happens as the orchestra plays through figure four. By the time figure eight is reached, the bass and cello players ask a question about the division of parts. Katri is not sure how to respond but agrees with their suggestion. Four bars after figure thirteen, Katri requests the oboe to make more of the solo but then the session ends because 'time' is called. The maestro thanks Katri and as she walks past him on her way off the podium, he says, 'a little too fast'.

Katri's next rehearsal takes place the following day in the morning session at 9.50am. After listening to the same pieces over the last two days, I am very pleased that *Katri* has decided to be the first to rehearse *Gershwin's, American in Paris*. This piece is not often performed in the orchestral repertoire and even the maestro is not so familiar with the score. The first reading proves a struggle for all performers but few critical comments emanate from the maestro as his concentration is on the reduced orchestral piano part. However, towards the end of the session, the maestro waves his hand in the air showing his displeasure at the tempo, 'too fast, too fast, mama miia'!! Katri responds innocently, 'Is it really too fast?' to which there is spontaneous laughter from the audience.

During the afternoon session of the same day, Katri chooses the *Copland* as her rehearsal piece. The opening works well but the maestro stops her and shows her how to prepare and beat the accents. However, when she tries to practise the maestro's suggestions, her style seems quite rigid and inflexible. Katri's technique has obviously worked for her in the past but the present situation demands that she must make changes in order to be clearer and more musical. Drotti, also expresses (in his interview), his understanding and personal experience about the tension created in changing one's style.

> It's very hard. I think we all develop styles and actions which get us through to a certain level, depending on what we are doing, it works up to an extent and I don't think we realise quite to what extent it would work better. If the learning was directly matched to the change and you had that opportunity, I think we would learn faster. But because you know, we learn quite the basics such as a loud and soft motion and preparatory things and the beat and stuff like that, and we're dealing, I will just talk about myself with you know a range of community groups, I mean some of these people will be

> professionals but all of us to some extent work with groups which you can call an amateur level.

However this workshop is intended for professionals so the expectations and the desire for change are important priorities. The maestro again stops Katri and indicates with his hands that the beats must be smaller. Although she is using her face and mouth to cue, her hands seem too occupied with the beat. The maestro grows impatient at not seeing any changes and Katri appears intimidated and stressed by all the interjections. Fearing the worse, I start hanging my head down in preparation for 'observer embarrassment reaction' as the maestro stands and demonstrates again how the beats need to be smaller but unfortunately it has no effect. What happens with Katri is a similar thing that happens to other conducting students. As the volume of a passage increases, the beating also seems to get larger thereby diminishing the unity and togetherness of the ensemble. To my surprise, the maestro has not started yelling but instead demonstrates how to be passive and active in the conducting. The maestro also tells Katri that she is beating too much. The maestro is still in a reasonably good mood and just before the session finishes, directs Katri for the fourth time, to repeat the final section from figure forty-one.

Katri's rehearsal schedule unfortunately excluded *Mahler's Fifth Symphony*. Attempting this work might have suited her conducting style better than concentrating two rehearsals on the *Spanish dance* that resulted in a nightmare of rhythmic and musical difficulties. Katri possesses a natural legato expressiveness in her conducting and this is amplified by her height when her posture is straight. It is difficult to make a judgement about someone's emotional attachment to the music because external actions may never truly reflect the intensity of how music makes one feel. Katri is certainly not emotionless otherwise her conducting would have been characterised by a total lack of expression. Nevertheless, being given the choice of what and when to perform strategically places the performer in a situation where like the choice of clothes, certain repertoire can make us look really great or terribly incompatible.

4.2.1 Katri's Rehearsal Schedule

Day	Session	Repertoire
1	6	de Falla – 'Spanish Dance No. 1 – Ritual Fire Dance'
2	9	de Falla – 'Spanish Dance No. 1 – Ritual Fire Dance'
3	12	Gershwin – 'American in Paris – tone poem'
3	21	Copland – 'El Salon Mexico'
4	23	Brahms – 'Tragic Overture in D minor, opus 81'

Katri's rehearsal finished one day earlier than most other participants with the performance of *Brahm's Tragic Overture*. The reason for this early departure is unclear however I gain the impression that her work commitments with the theatre are a major factor. Her final rehearsal also takes place in the morning but I sense the orchestra are not so enthusiastic to play this work yet again.

The maestro is now observing the orchestra and participants and is not playing the piano. As Katri completes the first phrase, the maestro shakes his head disappointingly and mimics her conducting gestures indicating that they are too verbose and unclear. The maestro appears agitated and to show his negative reaction to Katri's performance, he appears to ignore her. For example, he stands up, walks around the orchestra and then starts adjusting the video camera. Following this, the maestro positions himself behind the podium and starts conducting with his face locked downwards. After walking around behind the wind players, he returns to the podium, crouches down next to Katri and directs her to keep her hand gestures small. The music does not stop as all of this occurs. My understanding is that the maestro is no longer concerned with changing or correcting Katri's mistakes. My camera is now roving on the actions and position of the maestro. Once again the maestro demonstrates to Katri how to execute and prepare the dotted rhythm passages but Katri is continuing to beat in the same robotic two pattern. When she ignores his response, the maestro physically shows his frustration by shaking his head and forcibly punching his fist into the air.

Upon returning to his seat on the piano, he turns around and jokingly says to one of the auditors, 'Everything looks the same, she is just beating and nothing else'. As if to add insult to injury, the maestro now leaps from his stool and almost runs down to the front of the podium directly in front of Katri and theatrically shows smaller conducting movements and softer dynamics for the associated passage. Even when he yells out to watch the dynamics, nothing happens. When the dotted rhythms reappear in the music and Katri ignores conducting the necessary preparation gestures, the maestro turns his back and raises his fist into the air. Her head is in the score all the time and fortunately for her, (in terms of sensitivity) the maestro's anger and insults appear to have gone unnoticed. The final section of the *Brahms* involves a tempo change and this was the one thing that worked for Katri during this particular rehearsal. At the conclusion, the maestro asks Katri to perform for another four minutes and then returns the only positive comment for the entire session, 'now the tempo is ok'. There are still two minutes left and Katri re-starts at five before letter T. After completing this brief passage, Katri asks the maestro what to do next? Another 'inappropriate' question and the response from the maestro is predictable. He opens-up his arms, shrugs his shoulders and very dryly says, 'rehearse something please'. She starts at three before letter D but after a period of no longer than 30 seconds, the maestro waves his hands high in the air. There is at least no confusion about this action. Her session time has ended and I suspect she is relieved to get off the podium after one of the worst rehearsals of her workshop participation. Unfortunately, it is not a pleasant way to finish.

Although Katri was subject to a barrage of intimidating feedback by the maestro, Katri was impressed by all the maestros encountered in the three modules she participated in and felt that her level of performance had improved over the four days of rehearsing in this module. Her personality was friendly and non-threatening but her conducting style from my perspective revealed a timidness that reduced her convincibility as a confident leader. She appeared to be satisfied in receiving instructions and directions rather than taking charge herself.

In her comments on personal progress, Katri reveals that these workshops are valuable from the point of view of teaching a large volume of repertoire quickly and allowing personal choice in the performance and preparation of the music. Despite her positive spin on the teaching and learning in these workshops, Katri also expresses moments of personal frustration and a desire for more discussion and musical analysis.

> I think what we're doing is valuable. However, what I would love is in addition to it, just perhaps at the start of the day, for the maestro to say right, we're working on this piece today and to start off with an hour in the morning talking through the score with the maestro because he obviously know the works so very well. I would find it really helpful to just go through basic stylistic interpretative devices perhaps for each work that may help just streamline, or keep you focused on particular works at a particular time. Because it's fascinating going from everyone being able to choose their own work and you do pick up all of that kind of thing as you're going along but that was something I thought last week.. that it may have been helpful just to have that kind of a focus thing at the beginning of the day. Talking through scores because the maestro did do some of that just quickly on Thursday and I thought that was fascinating and I'd love to do more of it.

A similar reaction comes from Drotti. He believes that musical issues need to be discussed with participants and that learning could be more effective if the workshops incorporated more in-depth discussion and analysis.

> I would prefer a one on one approach, not even with recordings but just to sit with the score. To know the recording with someone, a conducting teacher or more experienced person. Talk through how long do you want this pause, how are you going to do it here, what are you going to conduct? – stay in 4 go into 2 here or something like that. Going to have a cut off here, how are you going to treat that comma, which is the most important melody line in this thing here, this polyphonic thing, how are you going to bring it out and you know, things like that.

Katri finds processing observer feedback, listening critically and making musical decisions simultaneously very complex and exhausting. She acknowledges the fact that it was easier to talk and discuss but much more complex to rehearse a live ensemble. In other words, the practical side of conducting still requires enormous mental concentration.

> It's frustrating in getting the experience of conducting and therefore listening and being able to listen to a full scale symphony orchestra and really hear what's going on the inside and able to make you

> know good comments and make a good rehearsal out of it. That is something, that's probably one of my top reasons for saying this course is valuable because you just don't get that experience without being in front of an orchestra to develop that kind of hearing. So that can be frustrating. But you're just trying to gather your thoughts quickly enough from what you're hearing with an enormous amount of information to be able to make a clear and good rehearsal out of the work. The musicians are not impatient, because they know that we are student conductors but they also don't like to be held waiting.

This high degree of complexity associated with rehearsal skills is also discussed in terms of communication priorities.

> The real difficulties are changes of tempo. In a musical score I would just be concentrating on what I would need to see if I were sitting in the orchestra playing the part. (To know where the changes of tempo, dynamics and bigger structural things are). And then if it's not a piece that has a great deal of tempo changes like for example the Brahms, where it is more uniform; then you'd be concentrating on other things such as changes of colour...anything to point different directions or melodies from different people. I think that's what I am trying to do at the moment; trying to work towards preparing but again you sometimes think that you're doing it and then you watch yourself you realise that what you thought was a very big difference is not necessarily a very big difference at all. That's why the videos are very useful.

Reaction to criticism was another theme discussed in this interview. Katri viewed this aspect of the learning environment as a difficult and confronting phenomenon but also expressed how important and valuable it was to her growth as a professional.

> Look I think this is the hardest thing about workshops and about conducting. In fact you have to be sensitive, you have to try and be sensitive to what the maestro says because it's who you're here to learn from. Also to what the musicians say and to what you're hearing. But at the same time you have to have some kind of a hard skin because if you don't, you'll fall into pieces. So I do find that is the hardest thing. Because you can, there's no way you can take it personally but at the same time you have to be sensitive and I think that's interesting contrast because seeing other people I felt it myself and you just feel like you know.. almost sink into the ground but its about the music, not about you – its very hard to separate it It's like a singer I imagine. I mean you can't distance your voice from yourself because it comes out of you and you can't distance yourself from your body language because it's a natural part of you. So I think that's very hard.

At first, I wasn't sure whether Katri was expressing how cruel the criticism really felt. As an observer, I was often feeling uneasy and embarrassed for her because of the nature of the maestro's comments. Although Katri

realises the benefit of receiving critical feedback from both the orchestra and maestro, she also acknowledges how different this environment is from the one in which she is used to operating.

> Look that's got to be very valuable thing. I've been in musical theatre it's a different situation because the musicians are casual. In this situation it's in their best interests trying to be good to each other and good to the conductor or they won't get hired again. But in front of a professional symphony orchestra, I found that you know it's their home, it's their orchestra, it's their thing and you're the intruder kind of thing. So they can be, and it's really confronting just having a hundred people staring you down and it's ok fine can you do something or can't you?

Katri appeared to accept the teaching strategy of the workshop environment of imitating and preparing for the real-life situation. As part of this realisation, Katri also appeared to have crystallised her thinking about the role of the conductor even though this was not necessarily evidenced in the quality of her own participation.

> You have to remember that the only reason that you are there is to facilitate them (orchestra) playing it (music) well. They will get very angry with you if you don't facilitate that I think, or you don't have something interesting to say, so you really have to... you can't hide behind technical corners because you really have to have a very clear idea of interpretation and what's going on. So for me that's a challenge. I know for some of the other guys that have played in orchestras a lot, they know the repertoire. As a pianist I work in theatre so I am very comfortable with that whole situation.

In highlighting the difficulties associated with practising conducting, Katri also referred to the supportive nature of her conducting colleagues and their positive influence upon her learning.

> Look they have been great. I've found that the people that I met in the first module that were in the second and now in the third as well, display a great deal of comradeship because you're all going through hard work together and you know everyone gets put on the spot. I've found them to be very friendly and very supportive and we're all kind of in it together. So that's good, because I arrived thinking everyone is going to be very harsh and competitive and you know all that kind of thing, but they're not at all. It's fantastic and it makes it much easier to be in a workshop situation because you know if you fall, you can try things and if you fall down they're all going to be thinking, oh well, ok good on you for trying.

Katri's interview revealed a more emotional side to the learning experience. In participating in such a workshop, many of her expectations were met although she did find the intensity very exhausting. I suspect that Katri's ambition is not necessarily to be a symphonic orchestral conductor but to develop a wider range of performance experiences that could benefit her work in musical theatre. Katri's narrative reveals a person who lacked many areas of basic technique, yet, someone who was humble, faced strong criticism and was still able to construe this as a positive learning experience. Katri's experience is not one of triumph despite her optimism about how beneficial she thought the workshops were. Maybe it has helped her re-think a number of issues she faces daily as a theatre conductor or maybe she is satisfied at having had this experience but not willing to revolutionalise her approach and subject herself to more public humiliation. Katri's experience reveals two important issues relating to conducting pedagogy. Firstly, participation in a workshop of this nature requires the ability to respond and react to criticism in a reflective rather than sensitive or reactionary manner. Secondly, the process of learning to conduct is about how to achieve musical results quickly rather than merely enjoying the opportunity of being in charge of a group and experiencing the feeling of musicians responding to your beating.

4.3 Riku

Riku is an easily identifiable conducting student because of his physical appearance, his unique mannerisms and unorthodox style of conducting. Riku adopts a cooperative and resilient attitude throughout the master-class workshop. When not conducting, Riku is either studying his score or playing violin with the ensemble. Riku also displays calmness and patience in the face of hostility and criticism, and despite the frequency of intimidation by the maestro, speaks frankly and sincerely about his experiences, the repertoire and conducting pedagogy. I often feel embarrassed and frustrated as I watch him conduct without a baton; stooping in his body posture and speaking in an almost inaudible voice. My diary documented on numerous occasions' criticism of his conducting style as well as moments of acclaim where absolute confidence was displayed. On these occasions, one realises that he possesses a clear vision of how he wants to interpret the music.

Riku is very serious about making a career as a conductor and an unexpected encounter with him at an orchestral concert in Boston several months after this workshop, revealed that he had been hired by some semi-professional American orchestras for specific concerts. Riku has participated in nearly all the workshop modules in the year of this research as well as the classes that operated the previous year. He has also participated as an auditor in some of the master-classes that I had attended. As such, he is very familiar with most other participants and the 'rules of engagement'[12] that govern the procedures and routines of these workshops. Riku is also a freelance professional violinist who combines his instrumental studies with teaching and professional gigs with the Sydney Symphony Orchestra as an extra player. As a twenty-two year old, his professional career has started early.

[12] Time limits, rehearsal protocol, showing the beats visually instead of verbally, instructing about string divisions, treating the piano as an orchestral instrument, preparing entries through cueing and beating.

4.3.1 Riku's Rehearsal Schedule

Day	Session	Repertoire
1	3	Strauss - 'Till Eulenspiegel lustige Streiche – tone poem for orchestra, opus 28.'
1	8	Copland– 'El Salon Mexico'
2	13	Strauss - 'Till Eulenspiegel lustige Streiche – tone poem for orchestra, opus 28'
2	20	Brahms – 'Tragic Overture in D minor, opus 81'
4	37	Strauss - 'Till Eulenspiegel lustige Streiche – tone poem for orchestra, opus 28'
4	42	de Falla – 'Spanish Dance – Ritual Fire Dance'

On the first day of the conducting workshops, Riku decides to start with a long and complicated orchestral work that is written for large orchestra. The orchestration requires demanding technique from the string section and syncronised solo fanfare-like motifs from the French horns. Riku has no baton and I'm wondering whether this has anything to do with the fact that the maestro also conducts without a baton. This is the third rehearsal of the morning session and it is 10.40am. Immediately after Petri has finished his rehearsal of the *Brahms*, the maestro asks Riku, 'which piece'?, to which he replies, '*Strauss*'. Riku decides not to start at the beginning but simply tells the orchestra, 'the up-beat to twenty-six please'. After less than a minute of playing, he stops the orchestra and instructs in a barely audible voice something about beating and timing. He does this with his right hand cupping his chin and knuckles covering his lips. This turns out to be a characteristic body gesture throughout Riku's rehearsals, one that suggests uncertainty and insecurity. It also inhibits the projection of his voice. The maestro soon puts an end to Riku's frivolous chatter by telling him to stop talking and rehearse. It requires no effort to observe how timid and passive Riku's conducting is. Even his finger signalling to indicate the beating is unclear. Almost immediately, I start feeling very uncomfortable with his conducting and soon after, negative feelings start brewing. The maestro suddenly yells out from his position behind the piano, 'the first horn is too early'. A session of twenty minutes that generally passes quite quickly seems like an eternity for the listener. At one stage, when the orchestra is

stopped, there is a significant pause while Riku contemplates what to do and where to re-start. The maestro has already decided where to re-start but purposely does not communicate this to Riku. The other student conductors are telling him the bar number where he should re-start. The maestro is definitely agitated and impatient about the time taken to provide the next instructions to the orchestra but shows no intention at this stage of talking with Riku. Suddenly, the maestro bangs on the piano keys and starts directing the orchestra himself from the keyboard stool. His authority and impatience makes Riku look both embarrassed and weak. As the ensemble begins to play again, the maestro is yelling, 'cues, cues' but Riku only looks at the maestro with the hope of some explanation indicating what he is doing wrong. Riku continues to conduct with one hand in his pocket; a casual gesture which is not likely to impress either musician or maestro. The maestro's frustration continues and this time he aggressively 'bangs-out' the correct rhythm on the piano. As I begin to analyse why things are not working, I realise that Riku's conducting gestures are constantly behind the orchestra's tempo. It is meant to be the other way round. I have lost count the number of times Riku has had to re-start the orchestra but for the next five minutes, the orchestra plays uninterrupted. It is stopped soon afterwards as Riku apologises for incorrect beating by placing his palm to his chest and bowing to the orchestra. I'm not really sure if such a gesture is necessary at this stage (maybe if everything else was absolutely correct, it would be more appropriate). When talking to the orchestra, I notice how Riku's left hand rests on his elbow in supporting his palm that covers his mouth. This is a gesture that appears to serve no useful musical or communication function. Riku stops the orchestra again in order to commence a small conversation with the first violin player. The maestro interrupts and shouts, 'one bar too early, fermata now'! This twenty-minute session seems agonisingly long. When will it stop? All other student conductors are present during this rehearsal but are scattered in different corners of the auditorium either reading their scores or passively observing proceedings. They are however, not making fun of their colleague although his performance must in some ways, be frustrating for everyone. I now start to question whether or not Riku's soft and gentle speaking voice is conducive to developing authority

and respect as a director of instrumentalists? Sakari (the official time keeper) stops the rehearsal and as Riku returns to his seat from the podium, the maestro is seen shaking his head and mimicking Riku's soft timid instructional voice to the auditor sitting next to him. I find it hard to resist laughing at the maestro's wicked imitation but find myself feeling more sympathy for Riku.

Riku is given another opportunity to rehearse a piece in the afternoon and decides upon the *Copland.* My mind is already calculating what is about to go wrong, as the opening section has already been repeated twice without success. As Riku re-starts it for the third time, my attention is drawn to the apologetic way in which he instructs the orchestra and the habitual way in which he talks with his hand over his mouth. The maestro points out the incorrect rhythms played by the violins but I believe he wants Riku to realise his instructional responsibility as a conductor. Riku's apology to the violins for asking them to re-play this section is not necessary considering a key purpose of a rehearsal is to correct mistakes. He is however conducting the correct beating patterns, this time indicating that he has at least studied the orchestral score. Although everyone is having difficulty hearing Riku's instructions, the maestro exaggerates the problem by standing up, putting his cupped right hand to his ear and turning his head towards the podium. This goes unnoticed by Riku. Just as you think the basic principles for communicating clearly and rehearsing effectively have been ignored, Riku surprises me by deciding to rehearse a difficult section slowly. This is the very first time since the commencement of these workshops that this simple rehearsal technique has been used but the question remains, is it an act for the benefit of Riku or the orchestra? If it is for Riku it could mean a lack of preparation on his part. Throughout this rehearsal session there are embarrassingly long breaks between stopping the performance and instructing the players. In the meantime, the maestro is trying to hold things together by beating out the rhythm on the piano. Riku is looking lost and confused but the maestro only looks at him in an open arm gesture as if to say, 'I'm waiting for you to tell me what to do. Please, you tell me what you want'! The maestro is not making any attempt to interfere and this appears

to unsettle Riku. I realise that this is only his first day of rehearsing but still my expectations are far higher. After a number of repetitions, the last section is now working much better for everyone. Even the maestro, calls out a positive, 'yes' at the end followed by, 'bravo'!

As Riku returns to rehearsing the *Strauss* on the second morning, I change the camera position in order to capture the interaction between student and maestro. The maestro is not playing the piano during this rehearsal. He sits just in front of the piano and discusses with the musicians what parts to play in order to cover missing instrumentation. The orchestra consists of fourteen players today; one cello, one bass, two first violins, two second violins, one viola, one oboe, one clarinet, one flute, two horns, one trombone and piano. When they are not performing, many of the conducting students decide to take turns sitting next to the maestro on the piano and helping turn pages. Some join in with the ensemble on their specialist instrument.

Riku makes a confident start to this work but the maestro is also actively participating in the performance by stamping his foot to indicate cues, rhythms and tempo. The musicians are marking their parts today demonstrating a more concerted effort to improve the quality of the performance. Another interesting instructional gesture I observe from the maestro is that he is pointing his finger at Riku but looking intensely at the wind section thus communicating the idea that the instrumentalists must follow the conductor's beat. Riku then stops the orchestra to accommodate the maestro's desire to speak; 'don't rush at figure seven and don't beat'. Before allowing Riku to continue, the maestro points to the instrumentalists and says, 'pianissimo with no accents'. As the music continues, I sit next to the maestro and follow the score and as 'time' is called out, Riku descends quickly from the podium. He looks the maestro in the face as he shows the difference between beating in two and beating in four. Riku then picks up his violin and joins the ensemble.

Riku continues his next rehearsal at precisely 2.00pm on day two. Because he is taking a lot of time to give his instructions to the orchestra, the maestro

calls out, 'fifteen minutes' signifying that time is precious and to hurry-up. The *Brahms* seems quite a popular piece to perform due to its clear structure and identifiable rhythms but one should not be fooled into thinking that it is easy to conduct. Riku is still not preparing the dotted rhythms resulting in a lack of ensemble. The maestro is demonstrating the correct way as the music continues but Riku fails to lift his head and look. Riku's conducting is very similar to yesterday although I detect a slight improvement in confidence. I just wish that I could get on the podium myself and put into practice what I have been observing. Due to the absence of a baton, Riku's conducting style looks rather awkward. This observation is reinforced by the maestro who describes it as a 'knitting style'. When the maestro conducts without a baton, the feeling and clarity is solid but when Riku conducts, his fingers and wave-like arm gestures lack definition. Surprisingly, the performance has not stopped since the opening chords. At the completion, the maestro tells Riku to prepare the tempo changes of the finale with a clear up-beat. The maestro also addresses the entire group of people with three direct musical comments.

> 'Everybody takes letter B at piano but it is written forte piano'
> 'Letter C is not forte piano but a diminuendo'.
> 'Letter M is the same'.

Maybe Riku should try this concise approach when giving instructions to the orchestra as this could enhance the efficiency of his communication.

Riku does not perform again until two days later. Although the repertoire has now changed back to the *Strauss*, the same bad habits reappear in Riku's conducting and rehearsing style; hand in pocket, instructions that cannot be heard and confusing down-beats. Despite this, the piece still seems to be working. Throughout this reading of the work, Riku has a very apologetic stance on the podium. He stops and starts several times at the beginning and screws up his face each time to show disapproval but does not specify what is wrong. Since starting, the maestro has not said a word

but it is not too long until the music stops and the maestro instructs Riku on where to re-start. When the orchestra stops, there is a silent pause where the orchestra is awaiting verbal direction but receiving only a blank thoughtful stare. At this stage, the maestro stops the rehearsal two minutes before the official time and asks for the next student to approach the podium.

The *Spanish Dance by de Falla* is the final piece rehearsed by Riku on the last session on the afternoon of day four. The camera position is no longer focused on Riku and his conducting but on the entire group. It is so painful to observe how difficult it is to change certain habits. Nearly every one of Riku's rehearsals begins with comments to the orchestra that cannot be heard by the audience because of a lack of volume and projection in his voice. In this session, the maestro reinforces the same problem by walking directly towards Riku and placing his hand to his ear in an exaggerated manner. Minimal change occurs despite the maestro's desperate attempts. I honestly don't understand why he is not able to speak up and neither does the maestro as his laughter about the incident resonates with some members of the orchestra. As Riku conducts, the maestro starts imitating his timid style and although this provides a bit of comic relief to the workshop sessions, the seriousness and efficiency of the orchestral performance is diminished. In addition to these incidents, the maestro walks around the back of the podium, pointing to Riku's knees and telling him not to bend them. This is followed by a casual stroll to the double bass player where he conducts along and finally several steps backward to the piano where an auditor is now sitting. When the orchestra is next stopped, the maestro indicates to the ensemble to let the conductor speak but another embarrassing silent pause lingers as Riku tries to find his place in the score.

Riku's rehearsals ended on day four and although he attended the final workshop session on day five, he chose not to conduct. At 4.00pm on Tuesday afternoon (day two) Riku was in attendance at the video-tape evaluation sessions. This took place in a backroom of the auditorium and lasted approximately ninety minutes. The maestro sat up front with the remote control in his hand and reviewed each performance whilst the

student being viewed sat beside him. The maestro did not play the entire performance of each student but fast-forwarded through sections to both save time and compare the stability of tempos. When Riku was being evaluated, he looked quite lethargic and stared at the video screen in the same thoughtful repose he used when stopping to talk with the orchestra in rehearsal. The maestro was very relaxed and showed little frustration as he commented to Riku about the same faults he criticised during the actual performance. Although Riku was nodding his head to what the maestro was saying and what he himself was seeing on the video screen, I observed that little changed during the remaining rehearsals. An interesting comment was made by Pirjo, the artistic administrator regarding videotaping and the value of learning by observing;

> When the student conductor is sitting next to the maestro, it's the same thing, you know. They're sort of buried in their score and then they look up at the TV and never do they actually look at the person sitting right next to them who is showing them. I find that a lot of his teaching takes place in those playback sessions when he's actually quite close and there's no orchestra to worry about or pianos or whatever and they're really valuable. As I said, it's been interesting in the reaction of some students when asked whether they want their sessions taped. Some of them have even said 'no' whilst others say, 'oh that's a good idea' It's funny it's not been something that a single one of them has suggested by themselves. So there you go.

Riku's evaluation of the minimalist teaching approach of the maestro and the freedom he gave students was rather positive despite the frequent reprimands and subtle and not so subtle insults.

> This style of teaching is very good. I enjoyed it yes. I am not doing this just for the enjoyment although I'm a musician and enjoy music...He (the maestro) doesn't impose when it comes to interpretation. I mean, for example in the *de Falla*, third movement, he kept saying yesterday to everyone you need to go to the tempo and that's a tradition and he will point out what a tradition is, but musically if you've got an interpretation of a Mozart or something he wont say, unless it's outrageously stupid and would put the musicians off... he probably won't say anything... he'll just say oh yes, it's possible. He is very open in that respect. Whereas some other conductors (maestros) that I haven't trained with.. I have heard that particular teachers will say, right this is how you do the piece. . do it this way... this is the way to do it and if you want to get along in the course you just do it that way and then you do it your own way outside.

I wonder whether Riku has misjudged the maestro's purpose for allowing students flexibility for interpretation and rehearsing. Riku's workshop participation was regularly characterised by interjections from the maestro about tempo, dynamics and articulation. The maestro gave Riku a certain amount of leniency during rehearsals to learn from his conducting mistakes but Riku seemed not to capitalise on this opportunity.

In an environment where students were expected to show personal initiative and leadership in their musical direction, Riku acknowledged that there were aspects of pedagogy that required the maestro to tap into the student's enthusiasm.

> A great deal can be taught, in fact I imagine that you can probably take somebody who can't conduct but has the inspiration and turn somebody out through intensive training that is a fantastic conductor. But if they don't have the inspiration there's nothing you can do. That's my understanding . that's my feeling at this stage. I might change my mind, but that's what I feel. You can probably even teach musicality to a certain degree but I prefer to learn that through my own playing.

When questioned about learning outcomes, Riku provided a philosophical commentary not only about his own personal progress but also an insight into his understanding of the role of the conductor. His reflections covered issues such as communication, leadership, technique, interpretation and musical knowledge.

> Well I feel effective leadership is only effective when you're working with people that you communicate with well, so I don't, it's not about power, it's about following and I am starting to sound like John Howard[13]; it's not just about following, it's about a two way thing. And if the two-way thing is not happening then it's not as satisfying.

A question mark arises about how effective the 'two-way thing' was happening between Riku and the orchestra during rehearsals, nevertheless he appreciates learning how to simplify his conducting and communication with the orchestra

> Well the maestro is very good for teaching clarity. Clarity of expression, elimination of extraneous and useless stuff, something that you're probably already aware of, so that's what's good. That's

[13] A former Australian Prime Minister between 1996-2007.

> what I hope I've been able to pick up and I think to an extent I have, so that's good.

I wanted to explore the technical issue of conducting without a baton because the maestro openly accused Riku of being unclear in his beating gestures.

> Well I am sort of experimenting at the moment because I have conducted with a baton earlier in the year but I just feel that at the moment that I am able to be more expressive if I'm am able to move my fingers around on both hands. I mean the maestro pointed out yesterday I am kind of conducting a bit like a fist sometimes. So that really limits the expressive technique but I am a string player and I was just thinking about demonstrating playability of the musical expression, but I am quite flexible for if someone says I think you should do that with a baton, I've got one in my violin case that I can use.

Riku acknowledged certain procedures, practices and attitudes he found useful in preparing and rehearsing repertoire. However, he didn't commit himself to the idea that this was the most effective method. Neither did he directly credit the conducting workshops and the maestro for helping to improve his rehearsal strategies. Nevertheless, he did indicate that being part of this workshop had given him a greater depth of understanding about the repertoire and the possibilities for thinking more critically about the music he was conducting.

> Yeah I was thinking that was the hardest question. I don't know whether there is a right answer to this one. It's just that, if it's a score I am extremely familiar with and I know everything about it, I feel extremely comfortable with it. What am I focusing on? I guess the musicians of course. If I am not focusing on the musicians and on the line of the communication with the musicians...the two way street and just looking at the score, if I'm constantly reminding myself of sort of how it goes, then I'm not as useful. I think a conductor is all about being useful to people. If you're not being useful then you should just go home.

This reveals how knowledge of the music is a tool of confidence to generate effective communication. It is not an isolated skill that remains embedded in the mind. Our conversation on preparation continues to reinforce this idea.

> To rehearse something, you need to know it well enough to be able to say well that articulation was too short, those dynamics too loud. If you don't know the score you can't do that because you'd better

> just keep running it through because that's all you're going to be able to do.

When questioned about how to learn a score, Riku firstly gets side-tracked on the issue of being young and inexperienced but then explains his method.

> I'll listen to as many recordings as I can, just get some idea because if I were a more experienced conductor, if I were doing what my Mum says I should do, which is get a job in an orchestra, settle down and that sort of thing and then take up conducting when I've got a few grey hairs and can be respected, because a 22 year old conductor is probably too young, generally too young. So yeah, if I'd done that then I would have a much greater breadth of knowledge about what's normal in a piece and what's not. I wouldn't do anything, not that there's anything wrong with doing something unconventional but I wouldn't do it. So I might listen to a few recordings and the detailed work on the score. I'd want to look at the shape of the phrases and you know I'd group the bar lines in twos and threes and things like that and then group it into sevens and eights and nines and tens and then from that group it into hopefully twenty to thirty five size chunks and then how those chunks fit in the form of the work and just build it up from the bottom. Look at the dynamics, look at the music, you know, just sort of familiarise myself with the score.

Riku adds to previous comments about score preparation by advocating the marking of parts and the dangers of relying too heavily on memory. Like Katri, he also appeared disappointed that this maestro did not pursue any group activity that would assist in reading and understanding the score.

> That's what comes of being a section violinist, you can't really heavily mark because your stand partner will kill you. However at the moment, I am doing lots of marking in the scores because I am continuing to study them. I still don't feel confident enough with most of the scores. I am also really heavily into marking because I know I'm so tired mentally that if I forget something it'll be something crucial. I used to think when it came to studying scores that if you just knew the score well enough when you stood up in front of an orchestra or an ensemble, it would be fine. What you did with your hands would just come to you. This was erroneous and it took me a very long time to learn this and I learnt it mainly through the Symphony Australia courses because I found I kept bashing my head on a wall with one particular maestro. I did a module in April in Tasmania, which was extremely useful. This maestro talked us through a lot of things; things that our present one doesn't talk about. So it was, the two of them really complemented each other excellently and I did realise, it was a long time coming. Yes, you do need to know what you're going to do and what's important. It isn't pretentious to stand in front of a mirror and work out what you're going to do in advance.

As to the theme of collegiality among workshop participants, Riku commented on the negative affects of competition in past workshops and the positive impact of different teaching strategies.

> I mean as much as it would be nice to some day win a competition, it's great that this is not a competition anymore. There's probably some competitive element and people probably don't realise that there's still some scholarships that need to be handed out and I am sure they will be handed out on a competitive basis, but since it's no longer the young conductor of the year thing, the atmosphere is better. At present very, the teaching is very much centred around what the maestro says. What happened with the maestro from the last module was exactly the opposite. Everybody would conduct, there was a lot more talking, which is something our present maestro would be frustrated with I am sure, but there was a lot more talking and he would have each of us after conducting our piece, to ask and answer questions. So it wasn't exactly criticism more of a discussion.

Similar comments are expressed by Pirjo, the artistic administrator for the *Symphony Australia* conducting workshops. Pirjo explains how the competition aspect of past workshops was dropped in favour of allowing a great number of conductors the opportunity for more intensive training.

> When you have your adjudication panel that chooses 'Joe Blow' to win the competition but then the artistic administrators of the orchestra don't think 'Joe Blow' is very much good, then 'Joe Blow' isn't going to get any opportunities and so we therefore are unable to promise anything to anyone. That part of the whole deal with 'young conductor of the year' was really promising opportunities and apprenticeships and all sorts of things that weren't able to follow through on. So over probably the last five years the whole thing has kind of evolved and it's become less of a promise and more of a, I suppose, we would say that we would try to provide opportunities but not be specific about what they might be, you know, stuff like that, to avoid getting ourselves in situations that we couldn't fulfil. Then eventually we decided that the competition really wasn't adding a great deal of value and in fact, what it was doing was distracting from the main aim, which was training. The whole reason for having the course was to provide training. All anybody was focusing on in the past was, 'will I win the competition'?; 'Am I doing the right thing'?, and 'who am I impressing'? It just wasn't what we were trying to achieve and we decided that we didn't need the competition anymore, that we were getting plenty of publicity and plenty of applicants and we had plenty of funding and really the competition wasn't serving much purpose. The other thing was that you know, if you look at it from a world perspective, it's a little bit arrogant to give some young person in his early 20's a hot shot title, 'young conductor of the year'. I mean it implies all sorts of things that from a world perspective, they don't have.

Riku believed that an essential aspect in learning to become a good conductor was being a good instrumental musician. He acknowledged the fact that the learning process was sometimes frustrating for both participant and maestro but ultimately really satisfying when 'you make eye contact with the musicians and enjoy a two-way communication that comes from effective collaboration'. Riku's participation in this workshop appeared enthusiastic with a definite desire to learn and improve. Unfortunately, there were differing opinions about the degree of improvement. From Riku's perspective, rehearsals were an opportunity to understand the music and gain performance experience in communicating musical interpretation. From the maestro's perspective, Riku's performances were 'complete disasters' (numerous repetitions of musical and technical mistakes) without any observable effort to self-correct. Riku hoped to develop a wider understanding of how to interpret and read the repertoire as a result of his participation in the workshop. However, the maestro's approach focused on highlighting how his poor technique and communication skills affected the quality of the musical performance. Some orchestral musicians openly reinforced the maestro's evaluation of Riku's performances by emphasising his lack of authority and uncertainty. One comes away from Riku's performance with a sombre realisation that learning to conduct and participate efficiently requires so much more than musical knowledge, a personal enthusiasm and instrumental proficiency. It requires the ability to seriously reflect upon weaknesses and rectify them quickly.

4.4 Matti

The first time I met Matti was at a conducting competition in Sydney back in 1999 and our association turned out to be very positive and mutually beneficial. I thought to myself that this extremely tall and thin gentleman with his gothic appearance would command the attention of any musician because he personified strength and authority. When I first saw him conduct, it was evident that his wide repertoire of facial and arm gestures reflected an association with choral direction. Seeing his arms stretched horizontally to full capacity would possibly give an instrumentalist the sense of inadequacy at not being able to provide the maestro with the level of volume and power that his large gestures commanded.

Matti told me that his first contact with conducting was by accident. He was asked to conduct a University orchestra when their conductor 'went missing'. He thought it was going to be a fantastic experience and so he went home and started studying the score and listening to some compact disks with great enthusiasm and diligence. He described his first rehearsal as a great shock because of the significant distance or gap between the giving of the down-beat and the emergence of the sound as the orchestra played behind the beat instead of on the beat. This is quite a common phenomenon in orchestral conducting. The players still need that small amount of time between seeing the down-beat and responding to it.

Although Matti came from a choral conducting tradition, he now spends equal amounts of time with orchestral conducting. Whilst acknowledging the differences in technique between the two, he regards his choral conducting experience as highly advantageous to his present training and education. Matti auditioned for these conducting workshops back in 1999 and has been a regular participant ever since. His extensive studies in composition, conducting and piano at University level have provided a solid theoretical foundation for these practical studies.

Matti demonstrated a great respect and admiration for the professionalism and teaching style of the maestro. His comments demonstrate that he attributes his progress as a conductor and professional musician directly to his contact time conducting an orchestra and advice from the maestro that focused on the musical rather than the technical. As I observed his rehearsals, I felt reassured that even within a tense and critical performance appraisal environment, he would demonstrate a confidence that would help him succeed musically and secure further career-enhancing opportunities. It was quite significant that Matti performed twice each day (with the exception of day two) and covered nearly the entire repertoire assigned for the workshop module, with the exception of the *Copland.* Since each student was given the choice of what and when to perform, Matti was not inhibited to place himself in the 'firing line' and volunteer to tackle repertoire that often exposes a conductor's lack of preparation, familiarity, clarity and maturity.

4.4.1 Matti's Rehearsal Schedule

Day	Session	Repertoire
1	4	Strauss - 'Till Eulenspiegel lustige Streiche - tone poem for orchestra, opus 28'
1	10	Brahms – 'Tragic Overture in D minor, opus 81'
2	11	Brahms – 'Tragic Overture in D minor, opus 81'
3	24	Sibelius – 'Symphony No. 1 in E minor, opus 39' (3rd movt - Andante)
3	31	Sibelius - 'Symphony No. 1' in E minor, opus 39 (3rd movt - Andante)
4	39	Mahler – 'Symphony No. 5 in C# Minor', 2nd movt (*Stürmisch bewegt, mit größter Vehemenz* (*Moving stormily, with the greatest vehemence*) (A minor)
4	40	Sibelius – 'Symphony No. 1 in E minor, opus 39' (3rd movt - Andante)
5	43	Strauss - 'Till Eulenspiegel lustige Streiche - tone poem for orchestra, opus 28'
5	45	de Falla – 'Spanish Dance – Ritual Fire Dance'

After viewing the first three conducting students, I became quite anxious as to whether or not I would experience a level of performance that demonstrated a potential to go beyond the classification of beginner. I feel disappointed in myself in that I have already started to compare and rate

conducting performances without the patience to realise that improvement is still possible for all participants no matter what level of confidence and experience they start out with. From the way Matti confidently approaches the podium, opens the score and raises his arms in preparation for the start of the *Strauss*, I feel for the first time, a sense of calm that enables me to enjoy the performance experience. Being the first to perform after the morning tea break, Matti has had the opportunity to observe three other conducting students adjust to the orchestral ensemble but this is only the second time the *Strauss* has been played.

Although Matti's posture is solid and the beat is clear, I detect that the upward movement in the baton is stronger than the downward movement. This can create confusion for the players and I've heard the maestro addressing this particular problem in earlier workshops by referring to the 'fishing technique'. In this situation however, the maestro makes no comment so I assume it is not too disturbing. After six minutes of playing, Matti stops the orchestra and re-starts at bar twenty-three because he has detected from the maestro's accompaniment that the tempo is dragging. The tempo transitions in the piece have worked but they are still not convincing. When the music stops for the second time, the maestro asks Matti in an argumentative tone, 'where's the theme? (meaning please conduct the theme). The maestro reinforces this comment by playing the rhythmic melodic line with his left hand. It is easy in conducting an ensemble to follow the musicians instead of leading and being totally in charge. I have the feeling this is the case with Matti. It is still his first reading of the work and he is adjusting to how the orchestra responds to his gestures. Nevertheless, Matti's approach is so refreshing and the music is sounding familiar and recognisable. The third time Matti stops the orchestra, he requests five before the final 6/8 bar. These re-start indications are important sign-posts that other students should be taking notice of to assist them with their rehearsal planning. They should be marking possible re-start places in advance so they don't waste valuable time searching for them during rehearsal. I have a strong sense that the maestro prefers an uninterrupted flow in the music, stopping only to re-start for the sake of the orchestra and

limiting talking and explanation. The musicians as well as the maestro are keen to keep on playing. The maestro's final comment to Matti as his time elapses is, 'thank you'. A compliment with such brevity!

Session ten begins at 3.30pm and is the final session of day one. Matti chooses to rehearse the *Brahms Tragic Overture.* The legato style of conducting translates to the sound and articulation produced by the two accompanying pianos. The maestro seems pleased with this and corrects some dynamics as the performance continues. One can sense the relaxed atmosphere when the maestro starts improvising instrumental parts on the piano during the performance. Matti looks at the other pianist and exchanges a grin. The music is then stopped by the maestro after ten minutes of continual playing and he emphasises verbally and vocally that the tutti dotted rhythms are to be played accurately and not like triplets. Matti continues to create a 'pesante' (heavy) sound through his legato baton technique. When the session finally ends, Matti, Riku and Petri stay behind to talk with the maestro about the day's achievements.

Matti begins the morning session of day two with the *Brahms* and the full ensemble. He starts with the same confident style but when he performs the dotted rhythms, he fails to provide adequate preparation. Like yesterday, this results in the passage sounding like triplets instead of semiquavers. The maestro hits the piano aggressively to point out the precise moment required for preparation. This particular spot has become a very important rehearsal junction. However the maestro's concern is also for the musicians and their lack of personal initiative in making this section work. The maestro's foot stamping increases to the point that it is impossible to ignore but still very little change is heard musically. At one point when Matti stops the orchestra to rehearse a particular passage, he re-starts three times as the orchestra misunderstands the correct starting place. On the third attempt, the concert-master apologises and now confirms she has the correct place. The maestro's only response is to breathe an audible sigh of relief. As the performance continues, the maestro mumbles out instructions from the piano to different instrumentalists. He is clearly unhappy with the rehearsal

and cuts Matti off by stamping his foot. As Matti leaves the podium, he sends a quick glance of astonishment to other participants but seems more surprised than upset.

Matti now prepares to rehearse the first movement of *Sibelius Symphony No. 1*. This is the third repetition of the work so far but only the second time the first movement is attempted. During this session, the maestro engages in musical conversation with those people sitting next to or around him (including myself) at the piano. He points to the accelerando and says that it comes too fast but does not communicate this directly to Matti. The foot stamping continues to indicate the first beat of the bar and Matti immediately responds to this tempo correction. Soon after, the maestro stops the orchestra and tells the bassoon player to correct a note. The bassoonist acknowledges her mistake and seems impressed that the maestro was able to detect this note even while the ensemble was playing at full strength. As I follow the maestro's piano score, I am also amazed at the speed with which he transposes at sight different instrumental parts and points out that certain editions contain less than satisfactory tempo markings. Apart from the maestro's note correction, Matti rehearses the entire first movement without a break. When the piece ends, Matti asks the maestro, 'Is it time yet'? The maestro responds by pointing his finger at the clock and saying, 'twenty, twenty, twenty…look'! In other words, it is your responsibility to time your own twenty-minute rehearsals and keep track of your own progress. As I shift the camera back and focus on Matti, the beat appears very strong and stable. There seems to be a concerted effort by all participants today to conduct and rehearse with greater energy and enthusiasm specific phrases requiring specific interpretation.

During the afternoon, Matti decides to rehearse the *Sibelius*. The beginning is not working in terms of ensemble but the maestro soon rectifies this by showing Matti how the preparation gesture must be higher. The maestro demonstrates this two more times allowing his right hand to rise slightly higher on the third beat in preparation for the downbeat. Considering two pianos are now the accompanying instruments, it is critical to rehearse this

correctly. The pianos are not as effective or flexible in being able to play the complex rhythms as the strings and winds so the conducting must take this into account. As well as correcting Matti, the maestro is not inhibited to correct the other pianist who has been hired for three afternoon sessions. He does this verbally as well as showing the beat patterns with his fingers. The legato conducting style that I have been referring to in reference to Matti now changes to something that can be described as tighter and angular. A willingness to change according to the style and technical requirements of music being rehearsed is a quality that I admire in Matti. His adaptability and demonstration of emotion is also noticed by Marina, the concertmaster;

> Yes I think he's quite passionate in the way that he conducts. That's really great because it means that you really give more. It's not just a matter of the notes on the page, like he will bring it to life.

At one stage during the rehearsal, Matti loses his place in the score but does not stop the orchestra to rectify his mistake. The maestro calls out the bar number and the problem is resolved almost instantly. The maestro then shows how simple the beat pattern really is by demonstrating with his right hand wrist and continuing to play the piano with his left hand. The changing metre from four to one is causing Matti some concern and prompts this demonstration by the maestro. Although Matti is smiling during the rehearsal, the maestro maintains a serious demeanour. When the orchestra is stopped, the maestro demonstrates to Matti how to prepare the second beat because of the accents. Matti's repetition and imitation however, is not convincing.

The afternoon sessions often have less conducting students present because the orchestral ensemble is usually replaced by piano accompaniment. However on day four, all conducting participants remain, as a string section of seven players offer to help perform the 2nd movement of the *Mahler Symphony No. 5*. Despite the considerable noise from the wind players as they exit the room, the rehearsal starts on time at precisely 1pm.Matti is singing the string parts that are either not being played or for the instrumentalists that have missed their cues. The expansive legato style is

highly suitable for this work but what is even more noticeable is Matti's ability to coordinate and cue the multiple string entries at the correct time and place. I am intrigued by the fact that due to his height, Matti possess a physical advantage that makes his presence both imposing and authoritative. The piece has progressed without any break so far and the maestro has refrained from making any comments although he is following the score on the piano. When Matti comes to the end, he immediately goes back to rehearse the bass accents (an area that the maestro has commented upon with other students). The 'forte' and 'subito' piano sections are now working well. After rehearsing these 'corners', Matti notices he has finished before his allocated time so he steps off the podium and goes over to the bass player to discuss with him matters relating to entries and articulation. Due to the fact that three other student conductors are now talking with the maestro about their performances with scores in hand, Matti is not reprimanded for failing to use every second of his allocated time.

The final day of the workshop sees the participation of only three conductors, Sakari, Petri and Matti. Matti is the second student to perform in the morning and he returns to the *Strauss*. The maestro sits back at the piano and observes in complete silence. The active/passive contrast is working very well today and it is a pleasure to observe how natural and convincing Matti's style has become during the five days of rehearsal. One can clearly see that Matti has done his homework because all the cues are deliberate and well prepared. As well as giving the orchestral cues in the correct place, he also cues the maestro on the piano and shows the beating patterns ahead of time with his fingers. I am now sitting with the maestro on the piano stool and I sense that he is very satisfied with the performance. The only comment he makes as Matti leaves the podium is, 'the horn solo is too late'.

Although Matti's rehearsal of the *Strauss* gave the impression of a successful week on the podium, he decides to rehearse the *Spanish Dance* immediately after Sakari and this unfortunately turns into a session where the maestro exposes additional technical faults. The maestro demonstrates how uneven his beating is when conducting in one. As the maestro

demonstrates the correct way, I also join in and imitate. The maestro then comes to Matti's left side and conducts simultaneously. The maestro also makes arrow signs with his fingers to indicate crescendo and decrescendo. At the re-start, two before eleven, the maestro stands near Matti and helps him conduct the correct tempo. He uses a very dramatic downbeat and holds the upbeat high in the air for a brief moment in order to exaggerate the rhythmic element of the piece. By comparison, Matti's beating seems too similar and uniform. Nevertheless, I pass my personal congratulations on to Matti for the effort he has demonstrated throughout his rehearsals.

Casual conversation with Matti during rehearsal breaks revealed how nervous he became before any type of public performance. However, Matti also explained how an overwhelming experience within a tense, high-pressured environment initiates a transition in emotions from nervousness to confidence. This generally happens when one develops greater familiarity with a group of musicians and loses the fear about being in charge

> I felt as though I've developed a lot in that I now feel more comfortable... especially in front of an orchestra. As a result of participating in these workshops, the most magnificent thing is that you end up being able to conduct one of the large state orchestras. So obviously the first time I stood up in front of... I think it was the Sydney Symphony... the first one I did, was a nerve-racking experience and they're so big, you know, it's huge. You get through it and you sit down but when you're there and you're nervous, what you tend to do is concentrate on your beating and just getting through it without making too much a fool of yourself. Then you forget to listen..you don't listen at all...well I didn't listen at all my first time. I had no idea whether they played right notes, wrong notes or even if they played the piece that I was conducting. I had no idea But years down the track you sort of become a little bit more comfortable. You feel like you can relax more and listen and rehearse more effectively as well. That was another thing; how do you speak to a group of professional musicians when you're a young character standing up flapping around? I mean, how do they want to be approached?.. you're very nervous, but then at the end of the day you find out that basically they want to be rehearsed and they want the music to improve, just like anyone else.

Matti also emphasies how the maestro's predictable teaching style creates a sense of continuity and efficiency.

> Well when you've worked with the maestro before, he doesn't change so you know what to expect, but you endlessly pick up things from him and more often than not, you pick up things from

> watching him relate to other people because he does a lot of gestures with his hands as he speaks. In the video sessions, he'll talk to you If it's working and it's going well then there's no need to say anything. So this new technique in being very clear in what you want is generally a sort of a young art, you know, this art of teaching conducting. But we all have different gestures and a different way of communicating and I don't think the maestro interferes with that unless it doesn't work. If it (music) doesn't work then you say something. But you know if it works then it's ok. The most important thing is just to get it to work so you start the orchestra and rehearse them effectively. So don't talk too much and just be very precise in everything that you want, which includes your gestures and then you go home and you think about it and you think about the music more. That way, you start to realise that you don't really need to speak; I can show everything with my hands as long as it's clear and it's precise.

Concertmaster Marina also commented on the way student conductors were given a relative degree of autonomy by the maestro in their approach to musical direction. This freedom fosters greater independence, maturity and a self-realisation as to what rehearsal techniques are effective or ineffective.

> The maestro lets them be themselves. Very much so, he lets them interpret pieces how they want. I don't really know what goes on in the afternoons, but because the time is so limited, in the morning sessions you can't actually stop and have a chat about how you should do it this way, you do it that way whatever. His time is also very limited but the impression that I get is that he does give them quite a lot of leeway but says you know you could do it like this, or you could do it like this, but what do you want to do? He's not telling them all the time it has to be this way. At this stage it should be like that too. It's not like you're in kindergarten and the teacher is giving you all the information. So it has to come from them...if they really want to learn, then they have to go to this man and soak up all this information from his amazing brain.

Not everyone was so positive about the degree of freedom given to student conductors in rehearsals. An auditor, Reikko was quite surprised that the rehearsals were so unstructured and suggested that this created a degree of inefficiency.

> I was actually expecting more lecturing about...right you have this amount of time, you're going to do all of these pieces. I was actually expecting the maestro to structure it so that he'd say, 'right, you are doing this piece, you've got ½ hour or something that represents a call' and then I was expecting right, 'run through it and we'll hear it and then the maestro would say, 'you need to work on this, this, this and this, go to it rehearse' or he might ask the participant, 'what do you need to rehearse ok you've got this much time left, go to it – bang, bang, bang, alright next'. Because that's how a real rehearsal is run and I was actually shocked to discover it's pretty much

> unstructured, free for all!! The maestro just let them do whatever they wanted to over 5 days. The feedback was pretty minimal and I don't think it's as useful for the participants as well because it's so unstructured and free. There needs to be some vision. I mean even in non-conducting things you achieve far more when you've got plans and there doesn't seem to be one.

The need to rehearse rather than talk is another strategy discussed by Matti. On numerous occasions the maestro became frustrated when students took too long to accomplish this task.

> I think you have to give the players some time.. you stop an orchestra and you want to rehearse. You have to give time for them to stop. Then say, 'stop, quiet', give the spot, give them some time for to find it, (not a million years or anything like that), you can't just go back, they've got to find it and prepare and then go.

Matti explains how excessive talking and repetitious instructions destroys the momentum of the rehearsal.

> But yeah, I agree with the maestro...say it once. If you're rehearsing and you say it twice or three times, then everyone expects it and then it takes twice or three times as long to get going again. It's this huge amount of energy that everyone is using and then all of a sudden you've stopped this energy and the longer you take, the more that energy is going to just disappear, float away from you. As a conductor it's the worst thing, the thing that you can least afford.

Similar views are also supported by Drotti, who observes the difficulty some students face, in limiting their verbal communication.

> The maestro is big on not talking. He says you can't be heard over the orchestra when there's more than four or five players anyway, so what's the point. Anything that we need to express should be expressed with gesture I mean that's a point. If you're in the middle of a performance you can't suddenly stop and talk to people. I think it's very hard to get. It seems a very simple concept but it's quite hard.

Even when questioned about the insults and intimidation that the maestro used in his critical feedback, Matti continued to support his teaching style and suggested that it is all good practice for the 'real situation'.

> In my first year with the Maestro it was different because it took me some time to adjust to his teaching and the way that he communicated to people. I sort of get very anxious inside and start saying to myself, 'just leave me alone and let me finish the piece'. Now I think it's fantastic! I think it's absolutely brilliant. I love the way that he motivates and I love the way that he teaches in the way. It

> doesn't constantly interfere but if things aren't working then interfere. With the video cassettes, then you can sit down and have a chat about it, you know, when you're with the orchestra it's such precious time, you know, it's not – your experience in front of the orchestra is unique and you need to take every minute of it. So to have video sessions afterwards or private conversations with Maestro afterwards seems to me to be more time effective because then you're getting the best of both worlds. Look, as far as people yelling things out, different teachers are different teachers and if they are going to yell out things to you then it's no harder. It's never going to be any harder than what you're going to get in front of a full professional orchestra.

On the subject of how to prepare for a rehearsal or performance, Matti restated practices similar to those described by Petri, specifically knowledge of the score and rehearsing tempo transitions. However, Matti was far more analytical and reflective in his responses. This may stem from his musicology background. Nevertheless, he supported the view that score preparation and analysis were not suited for practical workshops even though they were necessary skills to have in order to conduct and rehearse effectively.

> I don't think it's viable to include extra things a conductor needs to learn into such a course. If we did that, then we would be here and we go into an institution and stay there for five years. These modules are short and I think the object of them is to get you up in front of an orchestra and for you to learn alongside someone who is experienced, who can help you through that. But things that you should be doing outside by yourself are huge So the study of orchestration, the study of arrangement, the study of all the different instruments and what their capabilities are, the study of languages. I mean, we can't come here and you know and have German coaching for a couple of hours a day, there's no time.. or lessons on different instruments Time is precious.

Matti does not discount theoretical knowledge as irrelevant to learning how to conduct but points out that the conducting master-class is a specialised workshop for learning about how to rehearse.

> But this (workshop) is fantastic because rehearsal technique is as important as musical knowledge. You can't rehearse unless you know what's happening with the orchestra and how they respond to your directions.

Matti raises an important point about the limited opportunities for specialised training. There is no question that most tertiary music institutions specialise in musicology and instrumental training however

questions remain about their ability to train conductors. The artistc administrator, Pirjo explains the rationale behind *Symphony Australia's* support of this style of conductor training;

> The reason that Symphony Australia started doing it was because we perceived it wasn't being done by the tertiary institutions. Our hope would have been that the tertiary institutions would provide that training. Really the artist development program is about providing a bridge between the student life and the profession. But in reality we've found that we actually have to do some of the more grass roots training.

As a previous competitor and prize-winner of conducting competitions, Matti still recognised their limitations. He seemed to endorse the view that the learning environment should be about learning and not impressing.

> They've (competitions) been fantastic and there's a little bit of difference when there's no competition involved. You have competitions and I mean, everyone in the group has always been friendly and civil and there's no poisonings or anything like that going on, which is fine. They are all wonderful people, all lovely folk. But there is a slight difference when there's no competition. I don't know, it's like everyone seems to be slightly more relaxed, everyone knows that they're there to learn more rather than endlessly try to impress, maybe. It's a difficult one because you still, every time you get up, you want to impress, you don't want to look like you can't do it.

Matti's experience was generally positive. Despite his wealth of experience in musical direction, he made no grand claims that this workshop was the ultimate type of environment for learning to conduct. He did however, feel that live performance, professional musicians and minimal interference was a combination that suited his personality, benefited his development of conducting skills and helped generate public exposure in promoting employment opportunities. His views on competition, rehearsal technique and teaching strategy did have broad support (with a few exceptions) among colleagues, auditors and instrumentalists. For Matti, the workshop provided an environment to expand his performance experience with specific repertoire. Matti took advantage of the opportunity of conducting the full range of the module repertoire instead of specialising like other participants. He also took advantage of additional performance opportunities created by some student conductors who chose not to rehearse on certain days. Matti responded to the maestro's teaching strategy with respect and admiration

and yet was not outwardly disturbed by outbursts of criticism and impatience at his musical mistakes. Matti accepted that the role of the conductor was both complex and demanding but was convinced that this type of performance experience helped promote the skills and leadership confidence needed to operate within the professional realm.

4.5 Oksanen

Oksanen displays little hesitation and requires minimal prompting when reflecting about his experiences of conducting and the impact of these workshops upon his professional development. Oksanen's interest in and introduction to conducting came about through his association with youth orchestras. After completing violin studies at University, he travelled to America to continue instrumental training, supplementing this with extra courses in orchestral conducting. As a violin player with the Western Australia Symphony Orchestra, his knowledge of the orchestral repertoire is extensive and he has also had the opportunity to perform under many world-renowned conductors. Coincidently, one of the visiting maestros participating in this workshop series had also conducted two programmes in which *Oksanen* played, one week before he directed the conducting module in Adelaide. In commenting about his own progress in the workshops, *Oksanen* does not appear over exuberant or self congratulatory however he does appreciate that because the courses are both shorter and more regular than in previous years, the frequency of interaction is more beneficial and the learning environment more intense. In describing and comparing his conductor training in both America and Paris, he mentions a general practice in conducting pedagogy of rehearsing the score using two pianos as accompaniment, students forming their own ensembles to practise, and frequent feedback from teachers. He comes to this workshop well prepared and well equipped but the question remains as to whether the standard of his performance will be recognised (by both maestro and workshop administrators) so as to enhance and promote further conducting opportunities. As a doctoral candidate, his area of specialisation is French orchestral music. It would seem that Oksanen's desire is to enhance his profile as a well-rounded musician, competent and experienced in musicology as well as performance practice.

There is no doubt in my mind that Oksanen is taking a very serious approach to his rehearsing and conducting. He decides to focus much of his attention to the rehearsal of all four movements of the *Sibelius* in order to

captialise on the maestro's expertise and experience with this repertoire. No other conducting student made this commitment in their rehearsal schedule and perhaps this could be attributed to an insecurity and fear of attempting repertoire that is sure to come under greater scrutiny from the maestro.

4.5.1 Oksanen's Rehearsal Schedule

Day	Session	Repertoire
1	5	de Falla – 'Spanish Dance – Ritual Fire Dance'
1	7	Brahms – 'Tragic Overture in D minor, opus 81'
2	14	Sibelius – 'Symphony No. 1 in E minor, opus 39' (1st movt) Andante
3	22	Sibelius – 'Symphony No. 1in E minor, opus 39' (2rd movt) Andante
3	27	Copland – 'El Salon Mexico'
4	38	Sibelius – 'Symphony No. 1 in E minor, opus 39' (3rd movt) Scherzo
4	41	Sibelius – 'Symphony No. 1 in E minor, opus 39' (4th movt) Finale

Oksanen is the second conductor to rehearse after the morning tea break on the first day. Although Oksanen has attended many workshops and conducted numerous professional orchestras, his conducting displays a brisk tempo and nervousness that unsettles the orchestra. The musicians look lost and this creates confusion for Oksanen. The only confident participant is the maestro who soldiers on by belting out the rhythmic pulses of the dance on the piano. Why doesn't Oksanen just stop when things are going so wrong? Eventually he does and the re-start is from figure ten. There is no doubt that these rhythms are complex and difficult to keep together so a more sensible approach would have been to take a slower tempo. It is the very first time this piece has been played by the orchestra so it makes sense to accommodate this factor when rehearsing. I look carefully at the conducting technique and notice that although the gestures are visually pleasant to observe, they are not tight enough to communicate exactness and accented

beats. To my surprise, the maestro has made no comments so far. Maybe he is concentrating too much on his own piano part. During another stop and re-start, an orchestral member asks if a certain section is to be conducted in one. Oksanen responds in the affirmative. From my perspective, it seems Oksanen is focusing on interpretation instead of concentrating on the basics of keeping the piece together. He completes the piece but then looks at the maestro for confirmation as to what to do next. No confirmation or suggestions are given and this makes Oksanen look lost and aloof. Several minutes still remain in his rehearsal session and so he continues. This time the maestro yells 'subito' to the orchestra. When Oksanen stops again, the maestro tells him in a much calmer voice, 'not too early; beat two and three unclear'! The maestro is not always following Oksanen's beat but instead trying to play the correct tempo. As the session ends, Oksanen stops the orchestra and says dryly, 'to be continued'. The audience including the maestro, laugh at his attempted humour.

Session seven in the afternoon sees a much more confident Oksanen. Maybe this is a result of more familiar repertoire. His anticipation of entries and understanding of articulation and dynamics is evidenced by the way he sings the melodies of the *Brahms Tragic Overture*. Although his gestures are achieving the desired musical effect, I wonder why his face looks so pained and burdened? After hearing this piece for only the second time today, I also begin to identify and recognise the major themes and melodies. I'm also learning to memorise the written dynamics. I wonder if this is the same immediate experience for the other conductors? Six minutes has elapsed without the orchestra stopping and I'm starting to question whether or not this is a good sign. Maybe it means a lack of rehearsal efficiency. However, if everything is running smoothly, why stop? Matti made a similar comment when talking about the consequences of slowing down the momentum and energy by continually stopping. Although individual conductors choose the repertoire, I wonder whether it is better to conduct either more familiar repertoire or concentrate on more difficult pieces that require greater rehearsal participation? Who is the rehearsal for anyway; the conductor or instrumentalist? The piece ends without a break. Oksanen now decides to re-

start just before the finale in order to secure the tempo transition but he is taking a long time to commence the section. The maestro interrupts and tells Oksanen in a tone that is less than inviting, to re-start immediately. The time period this afternoon is now twenty minutes per person and so it would be wise to factor this extra time into the way the rehearsal is planned. Oksanen's rehearsal is terminated by one of the student conductors by the raising of his hand and even though Oksanen is midway through a phrase, he immediately stops conducting, thanks the orchestra and walks off the podium.

After the coffee break on day two, Oksanen attempts the first movement of *Sibelius 1*. An auditor is sitting with the maestro at the piano following the score and helping turn pages. Oksanen's body language and facial expressions suggest he is very serious about rehearsing today. As he conducts, I notice how much thought has gone into directing the ensemble through the issues of articulation and initiating sectional rehearsals. Oksanen appears to be in charge as he demonstrates clearly the style of articulation he wants with the strings. The maestro is also nodding his head in approval of the rehearsal strategy and the progress that is being made as excerpts are isolated and played. I notice that Oksanen is anticipating many things in the music (melody, rhythm and dynamics) but many of the other conductors are not looking at him as this is happening. I have now changed the camera position to capture the activities of the entire ensemble. I also notice how the auditor who is assisting the maestro at the piano is not turning the pages quick enough for the maestro and so the maestro cues him as well. At the completion, the horns hold their note too long after Oksanen's cut-off. Since Oksanen has already walked off the podium, the maestro turns, makes eye contact with the horns and cuts them off retrospectively. Small incidents like this reconfirm how specific and observant the maestro is as he teaches and conducts. After the piece ends, I hear for the first time, a small but confident round of applause from the ensemble members expressing their appreciation of the performance and rehearsal.

On day three, Oksanen is the very first participant to rehearse. There is a full ensemble present today and they are already tuned by 9.20am. The maestro is seated ready with his score but there is no conductor ready on the podium. The maestro turns around and asks, 'Who and What; Good morning', to indicate that we are wasting time and need to start. Oksanen was having a private conversation about the score with Matti and was not aware that everyone was ready to start. As the rehearsal starts, I change the camera position to focus on the maestro. He is playing the piano and even though the score is quite complex to transpose at sight, he is frequently looking out the corner of his eye and watching the ensemble. His tempo is ahead of the ensembles'. At one point a performance mistake is noticed and corrected by Oksanen. The maestro then acknowledges the 'correct call' made up by Oksanen. When the ensemble reaches figure eight, the maestro stands from his piano stool for a brief moment, flaps his ear lobe with forefinger and stares at the ensemble. I understand that he needs more volume from certain instruments. The maestro frequently rolls his hand indicating not to drag the tempo. He repeats this gesture at successive stops and re-starts. I now decide to sit next to the maestro at the piano for the remainder of the rehearsal. At two before figure E, the maestro yells out that the triplets are not being played correctly and then four before H, he says to Oksanen to beat in one. Immediately after making these comments, he stands up to examine the absence of one instrument from the ensemble. The bassoonist has just taken leave to the corner of the room to pick up some extra reeds and misses an important cue. As the rehearsal ends, Oksanen walks back to the maestro at the piano. The maestro gives him the 'thumbs-up' but seems upset with the mistakes being made by the ensemble.

Oksanen retreats from rehearsing the *Sibelius* in the afternoon because of the absence of the ensemble. Being the first participant in the afternoon, he informs the two pianists of his intention to rehearse the *Copland.* I now adjust the camera back to focus on Oksanen. Even though the two orchestral piano reductions are written to accommodate different instrumentation, Oksanen conducts and cues as if the orchestra were still in front of him. Although this is quite a normal and accepted rehearsal practice, I sense that

Oksanen is still not confident with the basic beating patterns of the score. However, some very exact cues are still given without his head buried in the score. He is even using his foot to stamp out the down beats. He is also using a high arm movement in preparation for important downbeats just like the maestro was using in his demonstrations. In addition, he sings the themes and conducts simultaneously. Compared with Katri and Riku, Oksanen's rehearsal contains an element of authority and planning that protects it from being labelled 'disaster'. At the end, the maestro merely says, 'Ok, but it must be tighter'.

Unfortunately, the word 'disaster' does pass my thoughts and lips on day four of Oksanen's final two rehearsals. The positive momentum and improvement of the past three days dissipates as a combination of unclear beating and sight-reading by the ensemble turn the performance into a messy concoction. I cannot deny that Oksanen begins well and anticipates all instrumental entries. He is also calling out letter names and bar numbers for the orchestra just like the maestro had been advising him during the feedback of the video sessions. However at one point when he stops because the orchestra loses their place, some instrumentalists start debating a point about the rhythm and tempo. The maestro soon puts an end to such conversation and tells them to just play. From this point, I observe how Oksanen is becoming slower in his beats and the gesture is becoming larger. He then stops the orchestra and rehearses this section at a much slower tempo. Oksanen's small relapse is not helped by an impatient maestro who starts swearing (in Finnish) and yelling, 'stop talking, just play..play'! The rehearsal deteriorates, as another incorrect tempo is set. Oksanen shows no visible signs of emotional stress and continues to plough on through the performance. However all this has thrown him off balance. There appears to be so much variation when beating in one. I can hear the flute player trying to play exactly to his uneven beat. She asks Oksanen whether or not she is going too slow or not but before he gets a chance to answer, 'time' is called and the session ends.

At the beginning of session forty-one, the maestro who is standing next to the bass player, walks back to the piano where the auditor is playing. He gestures to the auditor to keep playing and walks back and stands behind the double bass. Oksanen still insists in talking with the ensemble about interpretation and the maestro's frustration builds as he again walks back to the piano. At the piano, the maestro points out to the auditor an incorrect transposition for the horn entry but does not communicate this to Oksanen. The ensemble today consists of a first clarinet, a first flute, a first oboe, a first bassoon, two horns, one bass, one viola, two first violins and two seconds. Although Oksanen is trying to be confident and in control, the maestro chips away at his authority by holding up his four fingers and rolls his hand and upper arm to indicate the tempo is far too slow. The maestro then returns to the piano to demonstrate to the auditor how to play the part. The auditor appears to be a novice at this particular style of keyboard playing but the maestro is very encouraging and does not dismiss his efforts. I find it interesting that the maestro can display a variety of teaching temperaments in one small session of time. He then walks over to the other piano being played by Petri and assists him by showing which instrumentation to follow. I now change the camera position and focus on the maestro's face. He is turning pages and pointing to the music. He then plays from a standing position and looks on amusingly at the problems both Oksanen and the pianists are experiencing. As the maestro points toward the horn for missing his entry, he decides to walk towards Oksanen and demonstrate how to conduct a particular passage. After a shaky start, Oksanen's confidence and technique recovers. When 'time' is called, the maestro nods his head in approval of the performance. This takes me by surprise considering what has happened but who really knows what the maestro is thinking?

When questioning Oksanen about the frustrating and exciting moments of the week, he refers to unproductive afternoon sessions but then comments how he enjoyed the times when the maestro became more proactive in his teaching.

> The only thing that has been frustrating I guess was yesterday morning when I wanted to conduct the Brahms but members of the orchestra complained that they'd already done it a number of times and it was a sort of exhausting piece to play, they'd rather do something else but apart from that, nothing. Oh I mean, no it's been pretty good and positive I think. There was one of the afternoons where we sort of had the pianos but it became...it was quite... I think everyone was a bit tired and it only lasted about an hour. But then I think yesterday afternoon (day 4) and this morning were particularly good because the maestro was very involved.. actually up there and sort of saying things to us on occasions. Normally he sits back and just watches but the last two days he's sort of been much more hands on...which I personally enjoy more.

Oksanen appreciates active involvement by the maestro whether it is positive reinforcement or criticism. His learning benefited not just from his participation in this module but from the different perspectives and expertise offered by the other maestros who directed the different modules. He cites a Canadian maestro who was an expert and academic in the field of communication, a British maestro who taught from the perspective of a sectional leader and a German maestro who arranged for students to sit in the orchestral pit and observe the rehearsals of his directorship of *Tosca* and *Carmen*. What Oksanen appreciated the most, was their willingness to talk about interpretation. What defines Oksanen's view of an excellent teacher is, being clear about what they think and want and what we as students need to do.

Oksanen appeared to view this whole experience as an opportunity for gaining new insights and challenging preconceived ideas. He wasn't drawn into criticism of teaching styles but showed a respect for the eminence and professionalism of the maestros by pointing out differing degrees of emphasis that made a personal impression for him. Even when reflecting about the 'laid-back' style of the maestro of this particular module under investigation, Oksanen emphasises his level of respect for the maestro's knowledge and detail of the score even though he demonstrated a very unorthodox way of communicating his intentions.

In an attempt to obtain more specific details about Oksanen's understanding of conducting pedagogy, I asked a question about the intuitive and/or teachable nature of the discipline. Through this question, I was expecting a

response that would reveal how important he considered the practical focus. Oksanen acknowledges the role of theory but then describes the reasons why performance experience is so essential.

> Well I guess the background, score preparation can be taught or studied. Yes, a theoretical background whether it's about the instruments or the orchestra or you know your ear training...things to do with having a strong pulse rhythm, choosing tempi all those kind of things..all the preparatory information I think can be taught. Then the other side of conducting...teaching is to provide the opportunity for the student to get up there and conduct. Then everyone has to find their own way within a certain limit but you have to acquire the experience. It's just like an instrumentalist that can be told how to bow or how to finger or where the position is, but it's only through practice that they're only going to get it perfect. You can tell someone how to swim but it's only through jumping in a pool that they're ever going to improve. So there's the theoretical but there's also providing the orchestra for the conductors to actually get up there and practice with and eventually I guess the more practice you get, the more comfortable you feel and the less you can forget about your hands and start really making music and listening and being aware. The thing, it's not only about your hands but when you stand up there for the first time it sounds so different from what you imagined and to actually get to the point where you can actually start hearing. You know what it's going to sound like for the orchestra, where you can actually concentrate and make sense of the noise that's coming up at you and to be sectionally detached from your hands and from your score. To be able to be there and have a dialogue with the musicians, you know, to be leading but also listening and listening to what they want to do and all that. That, you can only do through practice...you very gradually acquire that.

Even though other conducting participants mentioned the importance of score preparation in reinforcing practical training, Oksanen likened the process to a mental game of how best to familiarise oneself and piece together the complex components of a puzzle.

> You go through and read the score, obviously would try and do some background reading about the composer or that piece in general, their analysis or it's mentioned in biographies or whatever and learn something from that point of view. Then go through, read through the whole thing, look at the structure, read through the individual lines try and get that in my head, get the harmonies and gradually just like a jigsaw puzzle, you know, sort of start out with all these tiny little pieces and gradually sort of put them together until they make some kind of sense. Hopefully that happens before the first rehearsal.

The musical priorities are also a combination of practical and mental planning according to Oksanen.

> I guess that by accumulating the knowledge you better understand things that are really important before the rehearsal; being very sure of your tempi and transitions and knowing what you want, being flexible enough to be able to change but having worked those kinds of things in bars then you would also be going through and there will be things oh that will be difficult for balance or need to join oboe melody to that viola line. you know, things like that, things which might be tricky rhythmically or textually complex that you're going to want to pull apart and work on individually. Read as much of the detail as you possibly can so, they're the kind of things you're going to rehearse and make sure the articulation is correct. So just the more detail you can go into in your preparation then the closer you can listen to what's actually happening. But then I guess the essential thing is that you can get through the first reading as smoothly as possible so that everyone can feel, they are able to play their notes without it sort of collapsing because you don't know what you're doing. So there's two things; there's as much detail as possible but then also the tempi transitions, pauses, tricky things, changes in the rubato etc.

Oksanen suggests actualising what you have mentally prepared is why performance practice is necessary. Without an orchestra with which to experiment implementing your ideas, mental preparation is limited.

> You have to know exactly what you want and what the tempo relationships and that are. Then obviously you might find when you get up in front of the orchestra that just the sheer weight of the thing means that it's going to be slower than how you imagined, or you might find that you'd imagined it slowly but the winds just can't sustain their breath for that long. But you know, and that's of course you have to be flexible and be listening for I think, you have to have a pretty clear picture ahead of time.

The word 'preparation' was used a number of times in describing Oksanen's performance but the context was in relation to using a gesture ahead of time to indicate an instrumental entry and provide clarity about the exact beat to play on. Reaction to Oksanen's style and technique of conducting was mixed. Drotti for example comments on both Petri and Oksanen by relating a story about the famous *Fürtwangler*. The Berlin Philharmonic would change their sound quality in warming-up prior to rehearsal just on seeing their maestro enter the hall. He used this illustration to provide credibility to his observation of the sound changes happening in the rehearsals of these two student conductors.

> I thought the sound changed, I don't know if you've recorded it all but I thought the sound definitely changed. Oksanen took the pieces faster than Petri did. I like Petri's tempo better but I thought the sound became slightly more harsh and slightly more trebly when Oksanen was doing it. Now that may be the fact. I think possibly the tempo was faster so feeling a bit more brittle in terms of technique and things like that. But I thought also that there as a sort of a warmth in the gesture and the conducting with Petri that was lacking in Oksanen, in a slightly more relaxed feel in the music which may have conveyed itself timbre wise. I thought Petri got more colour, a deeper sort of more mellow colour than Oksanen did.

Concertmaster Marina chose the words passionate and intense in describing the performance of Oksanen. Marina did not refer specifically to any technical aspect of their conducting or make comments about his level of improvement and skill development. She was however, impressed with his style and energy, which motivated her to give more as a player.

> Yeah well I participated in these workshops last year as well so I've got to know some of the players personally. So like for example, Oksanen who sits next to me, he has done lots of study, he knows really quite thoroughly what he wants to do and just knowing that background information, you kind of try a little bit harder for them. Yes I think he's quite passionate in the way that he conducts. That's really great because it means that you really give more. It's not just a matter of the notes on the page, like he will bring it to life. Matti is also similar.

Oksanen's participation in this workshop is characterised by a genuine endeavour to observe and implement the advice given by the maestro as well as communicating specific pre-planned elements of musical interpretation. His thinking and behaviour during rehearsals reflect a common perspective with Dravnok about the role of the conductor. Double bass player Dravnok commented that many of the conductors found the transition from time-keeper to an effective communicator of musical ideas rather challenging.

> The conductor has to communicate his ideas on how a piece of music should go, not only the tempo but of course all the other subtleties and nuances that have to be brought out in the music. Dynamics, the varying dynamics, the amount of push and pull, all that sort of thing. But I suppose primarily what I am looking for is someone who is not just a time-keeper but someone who has something to say about the music. They have to communicate that not only through the baton but also with their body and their eyes and with their expressions.

Even Reikko (an auditor who was quite critical in his appraisal of the workshop structure) without specifically referring to Oksanen, agrees that the role of the conductor must go beyond beating time. His differentiation between effective and ineffective conducting includes:

> A clear vision of the piece that is communicable from conductor to performer. This vision encompasses the sound qualities and balance of the ensemble, the articulation and the phrasing that the piece of music demands. There are two facets to that. First of all you look at the conductor and you don't know how he's helping you because you can't decipher his beat, then second of all is that you don't understand what he wants, either because his technique is poor or even if it's good it's not inspiring. And I've been to some technically good performances, which were very, very boring.

The account of Oksanen's conducting experience is one that reflects a serious attempt at making the transition from student to professional. His deep thinking about the role of the conductor and how to efficiently communicate ideas about musical interpretation during a limited rehearsal is likely to mature with performance experience. Oksanen regards his fellow conducting colleagues as inspirational learning models, opening up new possibilities and ideas. He sensed no negativity from others towards his performance and characterised the learning environment as supportive and helpful despite the maestro's actions. Maybe his private feelings still harbour a little resentment in not being able to accomplish all that he wanted to during the workshop nevertheless, his contribution was appreciated. Oksanen recognised that learning to conduct required far more comprehensive skills than improving technique. He identified non-musical skills such as leadership, passion and vision but also expressed the importance of a thorough and intimate relationship with the music in order to make a significant contribution to the interpretation of the music. Oksanen identified the maestro's pedagogical strategy as being that of minimal interference and having a definite picture of what he regarded as effective teaching. He wanted a teacher with strong opinions about how to interpret the music and insight into the process required to reach high musical standards. This maestro certainly provided Oksanen with strong opinions but did not completely satisfy his desire for a more successful formula to implement rehearsal strategies that could improve musical

performance. Oksanen craved for discussion and analysis of the musical score but the maestro communicated information on this issue through critical feedback of the way the music was conducted and sounded. Oksanen would have preferred having the interpretation worked out and debated in advance but the workshop environment required conductors to implement and improvise with ideas during the performance and as efficiently as possible.

4.6 Sakari

Sakari is a young Australian in his early thirties. He is one of the veterans of these workshops, participating as a conducting student as far back as 1997 and has been awarded several scholarships and grants to assist in furthering his education. As a professional horn player, he is also well known by many orchestral musicians within the Sydney community. He has also worked as a conductor with numerous Sydney community orchestras. Sakari talks very freely and coherently about his experiences and motivations for wanting to become a conductor. He describes the feeling of sitting in the orchestra playing the horn and listening to all the beautiful solos and melodies from other instruments and feeling jealous of not being able to become more involved in playing all the harmonies himself. He also added that he finds the idea of having to get dressed up for a performance very exciting and describes conducting as far easier than playing the horn. When questioned on the aspect of power and leadership, he doesn't deny the 'great feeling' of being in charge, but acknowledges how important he finds community orchestra conducting in providing the opportunity for him to participate in the role of teacher.

Sakari's style of conducting could be described as very orthodox and predictable. Considering the fact that Sakari has the most orchestral performance experience out of all student conductors, it was surprising that the feedback from both maestro and other workshop participants was quite minimal. My expectation was that Sakari would himself act as a mentor or group leader to the other participants. Sakari's rehearsal schedule also reveals that his participation in front of the orchestral ensemble was limited to one session per day. Whether this was an attempt to allow less experienced participants more opportunities or a general fatigue because of other pressures outside performance activities is not known and was not asked. Sakari chose not to perform two pieces of the selected workshop repertoire (*de Falla & Copland*). This may be attributed to the fact that Sakari had already performed these two pieces in previous workshops and now wanted to focus on something different.

4.6.1 Sakari's Rehearsal Schedule

Day	Session	Repertoire
1	1	Brahms – 'Tragic Overture in D minor, opus 81'
2	17	Mahler – 'Symphony No. 5 in C# Minor', 2nd movt (*Stürmisch bewegt, mit größter Vehemenz* (*Moving stormily, with the greatest vehemence*) (A minor)
3	29	Gershwin – 'American in Paris – tone poem'
4	35	Strauss - 'Till Eulenspiegel lustige Streiche - tone poem for orchestra, opus 28'
5	44	Strauss - 'Till Eulenspiegel lustige Streiche - tone poem for orchestra, opus 28'

Sakari starts this workshop module with the *Brahms* at precisely 9.30am. From the very beginning there appears to be no interaction between the teacher and student as the maestro sits at the piano and fills in the missing instrumental parts. The maestro knows Sakari's style of conducting very well and is concentrating on the music not his technique. However, I am concentrating on his technique and it appears to be very confident, consistent and 'column-like' as it focuses on beating rather than artistry and subtlety. After five minutes of playing, there is a small exchange between the maestro and Sakari about where to re-start. Sakari's experience with the maestro's expectations is evident as he gives all signs for beat divisions with his fingers rather than stopping the orchestra to talk. Sakari finishes the piece after thirteen minutes of continual playing and then directs the orchestra to go back to the marking *poco sostenuto.* The maestro interjects and says, 'two before poco sostenuto with the same tempo as variation one'. Sakari acknowledges and re-starts but the orchestra has misunderstood the instructions so this process of stopping, instructing and playing has to be repeated, much to the frustration of the maestro. As I observe Sakari's performance, I also note how the maestro is deliberately following the tempo of Sakari, which slows down. He does this as a way of forcing the student to listen and rectify his mistakes and this is exactly what Sakari does. At the final tempo transition just before the piece ends, the maestro beats out the part on the piano as a way of demonstrating the preparation

required to perform the passage between *sostenuto rit* and *vivace*. The maestro adds to this demonstration by showing from the piano how to conduct in one. Sakari responds to this demonstration by writing a cue command in his score. Sakari finishes exactly on the fifteen-minute time limit.

The adagio of *Mahler's fifth symphony* is Sakari's choice of repertoire on day two in the final session before the lunch break. Today, Sakari chooses not to use a baton. This action may be in order to capture the subtlety of the melody and inject some variation into his 'consistent' conducting style. The trick with this piece is to keep a very slow four pattern, prepare the many string entries and execute rubato at the end of phrases without losing the original tempo. There are also several places where *subito* dynamics and *tenuto* note extensions need to be enforced. The maestro is assisting and reminding Sakari about these musical issues by conducting from his seat at the piano. Two other conducting students have now joined the ensemble after unpacking their instruments. During a brief pause, Sakari briefly takes the time to explain his interpretation to the orchestra. Since he refers to bar numbers, the maestro takes notice and searches through his score and positively acknowledges the brief remarks about vibrato and dynamics. Something that is lacking in this performance is the connection between Sakari and the orchestra and this might be due to the fact that he has his head too much in the score. Comparing this performance of the *Mahler* to Petri's final performance, one questions whether experience is an indication of greater musicality. However, Sakari chooses not to perform or rehearse this work again so potential improvements are not observed. Sakari's experience does show in the way he prepares and makes his comments audible and clear to the orchestra. He is also specific and detailed about the exact timings of the crescendos and the degree of *rubato* and *tenuto* he wants. It is just a matter of being able to show this more effectively through the conducting.

On day three, in the third performance of the afternoon, Sakari becomes only the second to perform *Gershwin's, American in Paris*. When Katri

attempted this piece on day two, everyone, including the maestro appeared to be sight-reading. One of the non-interviewed conducting students and cellist now sits with the maestro at the piano to help perform the piece. I understand that this work requires accurate and visible beating but Sakari's style appears very monotonous. Today, an assistant of Pirjo (artistic administrator of Symphony Australia) is also present to make sure the video-tapes are changed for each performance. Compared with Oksanen, Sakari decides to cue just the two pianos instead of imaginary instrumentalists. The maestro also shows the beat-patterns with his fingers, as the other pianists seem to be lost. When Sakari loses his place in the score because of the complex changing metres, the maestro demonstrates with his wrist how to execute the transition from four to one. Sakari is smiling quite a lot during the performance in a manner suggesting this piece is beyond everyone's capacity but the maestro acts serious for the entire session. The maestro now appears more familiar with the work and shows Sakari how to prepare the accents but Sakari's repeat demonstration is not convincing.

Sakari is the third participant to perform in the morning session of day four. It is 10.20am and so far everything has run on time. Sakari starts the *Strauss* with the strings only at bar twenty. For me, the ensemble has never been terribly comfortable with this piece and today is no exception. Since Sakari normally plays the horn solo, the other player is left to cover two parts. Unfortunately cues are frequently missed and the rhythms are struggling to sound unified. After five minutes of performance, things have settled down and things are working better for everyone. Sakari, for the first time is becoming more varied with his style and I notice more independent functioning between the right and left hands. There is also evidence of preparatory beating and his head is out of the score. The maestro has made no comment to Sakari during this session but says to the auditor sitting next to him at the piano that Sakari should limit the size of his beating in order to clarify for the musicians, the important downbeats.

Sakari's final rehearsal occurs at 9.50am on day five. His continuation of the Strauss is sensible considering the recovery that took place yesterday. As I sit next to the maestro at the piano, he becomes agitated at the way Sakari is talking to the ensemble before commencing his downbeat. This becomes a noticeable trend for the remainder of the session. The maestro is clearly not happy with the tempo set by Sakari. Sakari wants an accelerando but is not showing it through his gestures. Using smaller beats would help achieve this but he fails to recall and implement the advice given yesterday. At figure seven, the maestro repeats the rolling arm gesture to indicate the need to increase the tempo but Sakari whilst noticing, focuses instead on the dynamics. At figure eighteen, there is a change in beating from two to six and then back into the main theme using a one beat. Sakari achieves this transition remarkably well aided by the use of his fingers as signposts. When the rehearsal concludes, I feel disappointed at not seeing and hearing Sakari at his best. My mind immediately recalls the difference in feeling and emotion that existed when the least experienced conductor, Petri, performed as his final piece the adagio of *Mahler'sfifth symphony*. I then rationalise that maybe as an experienced conductor, one reaches a plateau in performance quality and the degree of improvement is more difficult to appreciate and detect.

Sakari sheds light on the theme of self-discovery when evaluating his progress and development as a conductor. Although I have cast a shadow on the degree of his improvement, his perspective took into account his long-term maturity as a conductor.

> I feel I have improved. It's funny because in the first couple of years when it was just sort of an intense three week session, they videoed everything we did and they gave it to us. Now if I go back today and have a look at those videos, I shake my head in disbelief. Like someone growing up that you're close to, you don't notice the changes but if you look back, you know, four or five years you can see a big difference. So it's a lot like that although I do feel my confidence has improved, there's no doubt about that. A lot of things I can do better than what I could do before. But I mean going through the course has been great, especially now that they've opened it up and have other conducting teachers as well coming in doing the workshops. I mean the wider leadership you have and people to look up to and different experiences, coming from different backgrounds, you soak all those things up.

Having quite comfortably adjusted to the maestro's style of teaching, *Sakari* showed signs of a growing confidence and independence as he attempted to moderate the maestro's musical feedback with his defence of his interpretation.

> Personally, frustrating moments are when a teacher says one thing and you strongly believe it's something else Many times the teacher is right and you realise it but there are one or two places where you're absolutely adamant that you are right and he is wrong. It can be anything from even something as simple as the speed, tempo. I mean, you know, there are so many interpretations of course not everybody should do it the same way. But then again on the other hand, that's happened to me and then I've gone away and when that piece has come back into the repertoire a bit later on and I've taken it out again I've looked at it and I've changed my mind and said after all he was right, or they were right because now I feel it that way. So there's always that change that creates frustration.

Sakari refers to three key elements that made this workshop environment purposeful to his conductor training; the group was small, the frequency of interaction was regular and the repertoire was repeated. This created an atmosphere of great intensity requiring a problem solving mentality.

> I mean this course really sort of evolved into what it is. They always used to ask us for feedback and we used to write pages and pages of things that we thought could be improved on, that sort of thing. I think it does work really well, I think it's great if the classes are kept small because once you have more than seven or eight too much time is swallowed up. Even though you learn a great deal, from watching others conduct, when you're up there, that's really when it's about you. But yeah it's a good system. It's good also that now they've introduced the ensemble more regularly than just working with pianos. So you're actually interacting with the instruments, the string instruments and the wind instruments, which have different problems. That it's so regular . it's great because it always used to be just in the last sort of section of a workshop that you could conduct instruments. Yeah, I was sitting in the ensemble there and I always pick things up that you didn't notice when you were studying the score. From an orchestral point of view when you're sitting there playing you notice a lot more, absolutely when you're actually physically playing it.

The double bass player, Dravnok, also picks up and comments on this theme of interaction. He has participated in these workshops over a number of years and was very familiar with the routines and procedures. As a professional musician with a lot of orchestral experience, he offered a perspective of teaching and learning based upon the working relationship between conductor and musician. Dravnok viewed these master-classes as

opportunities for student conductors not only to develop confidence and comfort with their individual style of direction but to experience first hand a leadership position that requires an intricate balance of knowledge, practical skill, cooperation and personality. Dravnok suggests that since the general attitude between conductor and musician has changed from hostile to cooperative, learning to conduct must involve opportunities for students to practise and experience such dynamics.

> Positive interaction shouldn't just be about critical feedback. I don't know if that's the right word because hopefully we're all looking towards getting to the same place. I mean I know from my own teaching and talking to my students about getting to a point, how to run with them and let them play as much as possible without me getting in the way. But when I think that it needs some direction, well then, you know, I put it in and that's the way I think most conductors tend to work I think that sort of stonewalling approach to conducting seems to be a thing of the past. I mean I know from experiences and my early days of playing in orchestras, there were players having nervous breakdowns through clashes with resident conductors and so on

Sakari is quite detailed in recognising and describing three different learning strategies; acute listening, reacting to changing realities and technical experimentation. In regard to the issue of preparation, Sakari acknowledged the difficulty in learning the score in isolation (without performing or rehearsing it) however he affirms the usefulness of listening to recordings despite the maestro's lack of enthusiasm for the idea.

> I don't think I specifically focus on any one thing when conducting. I have tried over the years to develop my hearing. I mean it's very easy to isolate one sound, one instrument or ok now I am going to think about dynamics and now I am going to think about rhythm. But to actually hear the piece as a whole, to be able to hear the balance, to hear that people are playing rhythmically together if they are supposed to be, that all the changes, the harmonic changes happening at the same time, the rhythmic changes, so I am actually trying to have a wide scope happening simultaneously.

The ability as a conductor to 'react' to sound was demonstrated by Sakari during rehearsals in the way that he promoted and encouraged a specific musical interpretation. He comments about this function in the following way;

> Well in rehearsals, you are hopefully reacting and trying to indicate what should happen before it happens. So you don't actually react. I mean if something goes wrong.. a wrong note, it's gone. Reacting to something isn't going to make any difference. The only thing you can really react to I guess is balance. You give them a look or something, but balance if you feel someone is too loud and they're continuing then, then you can obviously react to that. But aside from that everything else really has to be done before it happens.

In reflecting about the concept of experimentation in the process of learning to conduct, Sakari comments on the teachability of technique and emotion. He concludes that whilst some things such as showing a different way of beating require courage, feelings are more difficult to demonstrate and modify because they are related to an innate personality.

> I mean one of the conductors this year suggested that in using a three beat, pattern, instead of putting one straight down you put it slightly to the left. That way already an orchestra will know if they see that you're beat is going slightly to the left across you, that it's going to be a ¾ bar. When he first said this I thought it was insane. Then I tried it a couple of times not only at home in practice but in front of an orchestra as well and it actually felt quite comfortable to do that. So I know I can incorporate a bit of that, putting the down-beat across. So that sort of thing can be taught. Things that can't be taught I think are the deep feelings inside. I don't know where they come from, your soul or your being and I mean I know I had a lot of problem because I could, with some of my conducting teachers... they were saying I can't see it, I can't see your expression, I can't see you showing the character and that sort of thing. I would argue with them and say but I can feel it, I can feel the time, I can feel the space and they're saying but you're not showing it. So I think that can be taught perhaps how to project what you're feeling and that takes time because you have to get over feelings that are unnatural. When you are practicing it's embarrassing, you know, you're making all these facial expressions and gestures and that sort of thing. But it is important because you have to show the musicians what you want. The only way you can do that is through expression. Whether it's through your beat, or through your face, your eyes or one hand or a finger or anything. So I think that can be taught but whether the feelings can, I don't know how to describe it.

Collegiality is discussed as Sakari compares the atmosphere and structure of previous workshops. The value in learning from each other rather than competing for prizes and recognition is a theme also discussed and supported by all other participants.

> This is the first year it's not a competition and I think that's made a little bit of difference It doesn't seem to be so fierce. I mean you've been to a few of them now as well. There've been some years where the people in it really wanted to win There were three or four people in one competition that just were really after the crown and of course there is only one winner apparently – strike that. But I mean usually

> we're at that age, I think, where, I mean the competition is good but we're also there to help each other out. I know that very often we'll get into heated discussion and arguments about certain passages in music and will disagree on things or you know. If I am unsure of something I will ask. We talk amongst ourselves about the problems and about things in the score that we find personally difficult. If someone else seems not to have a problem with it, you ask for their help. So there's a lot of sharing and that sort of thing going on. Of course not everybody gets on because of different characteristics and personalities. Overall it's pretty friendly.

Sakari continues to find these conducting workshops stimulating and worthwhile with or without the competition element. Although Sakari describes this workshop as cooperative and non-competitive, double bass player, Dravnok reflects upon the learning experiences of a student in 2001 who benefited from the competition element despite being the most inexperienced of the group.

> I think a good example of what was a very positive outcome for these conducting classes was when Bromkki Navlesky won the conducting competition at the end of last year. This was really interesting because Bromkki was actually very inexperienced in conducting but very open to finding out.. to learn. His desire to learn and absorb was really intense. But at the same time he managed to do it without getting uptight about it or conveying any of that. If he was indeed tense, he certainly didn't give that impression. He certainly gave the appearance of wanting to find things out and he'd spend a lot of time achieving this. He'd come round and talk to me and to different members of the orchestra and ask about passages, what might need more time etc. So what he was looking for was not just basic information but an understanding of how things worked for different instrumentalists. He could use that information to help him make decisions about how he was going to conduct the piece, so that it wasn't just an autocratic style of I want this, but he wanted to find out how things worked so that he could make the music come alive. Maybe that comes from having a background, which is quite diverse as a jazz saxophone player. So what I liked about what he did it came from the information that he used to make his decisions. It came from a very diverse background. So he was very interested in finding the best way to make a performance from a cooperative point of view as well.

This particular account about learning to conduct reinforces the idea of the personal initiative students are expected to demonstrate as part of the process of maturity and confidence. Other skills that Sakari attempted to develop and refine during this workshop included; how to anticipate and react with gesture to the ensemble during rehearsals, how to solve rehearsal problems quickly and how to communicate intentions efficiently. Sakari identified and responded to the maestro's approach in a calm relaxed

manner and did not appear to react emotionally to the critical feedback provided of his performances. Sakari did at times, express disagreement at the maestro's definite ideas on interpretation and his method of directly correcting tempo, articulation and phrasing however he also admitted that after study and reflection upon the maestro's direct advice, he appreciated his knowledge and ideas. Sakari's understanding of the role of the conductor reflected a similar pedagogical strategy being employed by the maestro and that was to allow the orchestral players to do their job with minimal interference. For Sakari, these master-classes provide a unique opportunity for both gaining experience and growing as an individual. My sincere wish is that when Sakari conducts this repertoire with the Melbourne Symphony Orchestra next week, he will attempt to replicate the experience of Bromkki. Sakari's insights into teaching and learning combined with a wealth of performance experience indicate that continued participation in master-class workshops is an extremely useful component of conductor education.

4.7 The Maestro

The student narratives provide rich accounts of how the maestro teaches, interacts with the conductors and imparts his knowledge about the musical and performance requirements of the repertoire. The maestro's interview was direct, informative and contained an element of cynicism in his reflections about workshop proceedings. The interview contained three elements; a brief overview of the maestro's musical education, his teaching style and his assessment of the conducting participants. The maestro's use of English was idiosyncratic but the points he made about teaching and learning could not easily be misinterpreted.

The maestro is a short balding man in his seventies of north European descent. He walks to and from rehearsals every morning from his inner city apartment with a plastic shopping bag containing a few orchestral scores and a very short lead pencil that occasionally surfaces from his shirt pocket during a performance. His dress is always casual and appearance somewhat bohemian. I am invited to have the interview conversation in his rented apartment on the final afternoon of the workshops. His wife is also present but after serving tea, retires to another room and continues to read her novel. Before commencing, the maestro shows me a composition he is working with on the laptop. I see it as a positive sign that a maestro who comes from the 'old school' of education, is quite comfortable with modern tools and resources. The maestro first explained how his interest in conducting resulted from his frustration as a violinist with his Father's family band. He complained to his Father that his beat was unclear so his Father told him to conduct himself. From talking with the maestro, it became clear that an important prerequisite to developing and maturing as a conductor was first being a proficient orchestral instrumentalist and not necessarily just a pianist. The maestro explained that he attended very few workshops but one that stood out and made a serious impact upon him was a five- week course in Hilversum, Holland, back in the summer of 1950 under the directorship of *Albert Wolff.* The maestro also spoke with great affection about another mentor *Leo Funtek* and his workshops at the Sibelius Academy between

1951-53. One particular aspect of their mentoring which made a lasting impression upon him was the collegiality and strong friendships that developed between students and the teacher. The maestro recalled one situation where *Leo Funtek* invited all the students to a restaurant at the conclusion of a workshop and paid the entire bill himself. This indicates how important the socialisation factor is in creating a positive and productive atmosphere for learning. However, I also understood from informal discussions and his behaviour within the workshop, that he clearly distinguished between the time for serious learning and the time for being informal and having fun.

In the early part of the maestro's career, he worked with a number of Nordic Orchestra's in both Finland and Sweden and established a reputation in the interpretation of the repertoire of Sibelius. In 1965, he was appointed the musical director of the Helsinki Philharmonic Orchestra but was also a regular guest conductor with all of Finland's professional orchestras and chamber groups up until 1999. Today, he is a guest-conducting lecturer at the Sibelius Academy but is also regularly invited to run conducting workshops throughout Europe, Sweden and Russia. The maestro's early music and conducting education developed through an apprenticeship involving mentoring and coaching by experienced practitioners and performers. His development as a professional pedagogue and conductor was the result of his association with professional organisations and orchestras that identified with his style and expertise in musical interpretation and leadership. The maestro's ability to obtain professional performance experience opportunities was not entirely the result of academic studies at a specialist institution but rather circumstances where he was asked to fill a role at short notice and receiving recognition, promotion and referral as a result.

The maestro found it difficult to describe his teaching style in words.

> I have no style. I take everybody as an individual conductor. I watch what they can do and what they are thinking; how they are interpreting the music and their technique. I like to only say my

> instructions once and not repeat over and over again. Students must learn to listen and follow. I have no style, I don't know a system, I don't own a method. My method is only that I take everybody as individuals.

Other workshop participants describe the maestro's style of teaching in different ways. Pirjo, (the artistic administrator) for example, characterises the maestro in the following way;

> The maestro's style as you know is curious. He doesn't talk very much, he communicates with his hands and sort of grunts and thumps in ways that are quite mysterious – ESP or something. It's not about talking, and it's not really about showing either, but somehow he manages to impart the information. Other maestros really like to show how it should be done and they show it and if you don't do it their way, it's wrong. I don't personally like that style of teaching, I prefer teachers who allow the students to develop their own style. However I think sometimes particularly less experienced conducting students really appreciate being shown a way to do it, not necessarily the way to do it, but a way to do it. I think we've had a bit of that this year where conductors have actually jumped up and said try this or actually physically moved bodies or closed scores and said do it without the music, or done stuff like that that this maestro doesn't really do. Look I think any way is effective if it achieves its outcome, really!

Pirjo suggests that certain teaching styles may suit different levels of student expertise. Even though the maestro's style appears individualistic, he is still very demanding and direct in the way he wants things to happen musically. Reikko (an auditor) critique's the maestro style in the following way;

> He's obviously a stickler for dynamics also what's printed in the score. He will occasionally say bravo when something goes well. He will point to imaginary instruments for a cue and with missing instruments he's often complaining that we can't hear important lines because the pianists are unable to compensate for the missing instrument. He is giving positive feedback but only to people that are around him. So when I am next to him he'll tell me about the composer and the music but he's telling me..he's not telling the student. Basically the maestro's style is just 10 seconds of verbal 'throw aways' 'I am going to say this, you'll listen, you'll fix it up based on what I say' – which often doesn't happen because we don't understand what he's saying. It's not so much we don't understand but within that ten seconds you just can't assimilate and change your conducting technique to respond to how he wants you to improve.

Drotti, (the other workshop auditor) describes the maestro as a minimalist, meaning that his instructions and communication are brief and sometimes offensive and impolite. Drotti tells of an audition experience in which his communication style was so brief that it was misunderstood.

> He has the 'impress me' look..you know..the very poker face and he's very gruff and his instructions are very minimalist. Like I got in some trouble in Beethoven's first symphony and I remember he just said to me, 'A Major'. First of all I didn't understand what he was saying because the accent was so thick, I thought what's the A Major. I said pardon, he goes 'A Major' and then one of the pianists said to me he wants you to go from the A Major section, the development section. He meant for me to go back and start from the beginning of the development section of the A Major section, which I knew quite clearly once it was explained to me. But it was very off-putting to have this sort of gruffness, yeah. However, he's actually very warm, a likeable sort of person once you get over that particular side of it yeah. But he's minimalist yeah.

Concertmaster, Marina, shows great respect and admiration for the knowledge and musicianship of the maestro but admitted privately of feeling more comfortable with an Australian maestro from the previous module. In saying this, she also agreed that his teaching mannerisms and strategy has certain merits. Marina was referring to the fear he sometimes creates for students and orchestra during rehearsals as helping to make the nerves stronger and more enduring.

> Just every now and then he'll get up and wave his arms around and I think he's just a spectacular conductor. You can just tell how fantastic he is. Sometimes I find his manner gruff and he starts stomping his foot and everything...it's a little bit scary and you think oh God, but then I think it's probably maybe he's used to working with a higher standard of player. Because you immediately think, 'oh God', it's me, and so maybe it's that. Or just I've been thinking about this after rehearsals to why he's this way and it could be just that he also wants the conductors to be prepared in any situation and maybe it's like, you know how there's different methods of acting, maybe it's like sort of break the person down first of all and then the really strong characters will survive.

The maestro also regards the video recording of performances as an important teaching and learning strategy because it would justify and prove to students how accurate his criticisms of them were. He explains:

> The videotape is so important. So they, (students), if they don't trust what I am saying, please look for yourself. Look at the tape.

Pirjo defines this strategy of videotaping as one reason why these classes have been so successful. It was the one thing that impressed the committee in their search for a maestro to direct the workshops back in 1998.

> But I'll tell you the other thing that really works with the maestro that the other conductor teachers have sort of leapt on but none of them have suggested to me upfront, is the video taping of all sessions. The maestro right from the start said he wanted it videoed and video playback sessions and ever since I've known him, he's done this.

For the maestro, the priority of learning to conduct is developing a technique that clearly defines the beat and helps to clarify the composer's intentions.

> Yes. Good, I can say to student this is wrong if they beat like that..or conduct in three instead of four or something like this. Or I can say that you're rushing and running or dragging back – please don't...but the composer and what they say must be the first thing.

Most participants including instrumentalists and auditors had a unified understanding about the role of the conductor and the usefulness of performance experience in front of a live ensemble in order to practise this role. The maestro demonstrated through his interactive teaching style that part of the learning process involved how to communicate with the instrumentalists and what to tell and show them. His critique was not solely focused on the student's performance or technique but on how the instrumentalists played. The maestro insisted that students be demanding of the orchestra in the same manner that the orchestra is demanding of them. Matti, Oksanen, Sakari and Petri endeavoured to practise this in their rehearsals whereas Riku and Katri preferred to be given the authority and instructions from others. From an instrumentalist's perspective, Dravnok reinforced how important this expectation of leadership is, even though the result may be less than perfect because the conductor is still on their 'learner's licence'.

> I've found that conductors are generally not there trying to tear you down or anything like that..they want the music played and there's of course a lot of psychology that goes into getting an orchestra to play and the old style of course was you know, beat it into them and you know the reign of terror. I try and remain as open as possible, the willing slave if you like. You know last week for instance when the younger group were in, the kids, I think the youngest was 13, the oldest was 17, the maestro wanted us very much to play exactly where they beat it because as he pointed out, 'how are they going to find out what's wrong if they don't hear it played back the way they are conducting it'? So you've got to do it exactly you know, which is a pretty funny situation because your ears are telling you one thing

> and your natural tendency is to find a performance in there and listen to everybody and everyone pulls together.

A similar perspective is given by clarinettist, Jaakko, who commented that a crucial learning experience of these master-classes was gaining the confidence to be demanding in a respectful manner.

> I think some (student conductors) need to be perhaps more confident, mainly the way they talk to the orchestra as well. Some seem a little bit awkward and some perhaps just moving the music through too hastily. I don't mind being told what to do as long as it's said in a way, which is respectful and as long as it's not sort of derogatory. I guess with these characters as well they can sometimes feel a bit awkward about saying something, because they might feel a bit inexperienced or whatever but as long as it's put across in a way which is not offensive, then it's fine

The maestro's critique of students' performance seemed to suggest that their progress in the course was minimal. He did indicate that he saw potential in some but was amazed how many times he had to repeat the same criticisms to the same participants and even then there was minimal evidence and effort to change and correct. Some of the comments included short phrases like;

> 'He has imagination but too free'
> 'He's very timid and shy and looking all the time at the score'
> 'Too early all the time'
> 'A complete disaster'
> 'Not clear'
> 'Unstable tempo'

One other workshop participant brave enough to share his honest opinions about the progress of the student conductors was the auditor, Reikko. He was very frank and critical in his remarks about the quality of the conducting.

> 'his technique doesn't clarify anything'
> 'she has very little control over technique'
> 'his face is responsive'
> 'their beats lack variety'
> 'potential to be good'

In a group meeting at the end of the final day of rehearsing, the maestro participated in a public discussion with instrumentalists, auditors and conductors in order for people to express their perspective about individual performances. This openness and directness is clearly a strategy used by the maestro to reinforce to students that learning to conduct primarily involves listening to the opinions (both critical and complementary) of the musicians. During this discussion, concertmaster, Marina, feels brave enough to criticise Riku that she couldn't hear his instructions and that he spoke too softly. The maestro willingly confirms this observation. Riku's reaction is sullen but he nods his head in acceptance. Bass player, Dravnok, then adds that Riku shouldn't be so self-conscious to which the maestro immediately agrees. Dravnok continues his evaluation by saying he finds certain conductors difficult to follow and that, 'they sometimes become more of an obstacle then a help'. He suggests that the reason for this has to do with the placement of the beat and being slightly ahead of the orchestra. Dravnok also supported the maestro's view on the issue of communication that there was a big improvement in performance standard when, 'the maestro told the conductors to shut-up and rehearse instead of talking'.

The intensity and directness at which the maestro operated was also clearly visible when he reacted to the criticism the bassoonist gave the conducting participant about not being able to follow the beat.

> Three times yes she said this. The bassoon, she's very clever, very good player. What she says is right. They (students) must ask much more of the players for feedback. They have to ask what is clear and what is not. Feedback, yes..more! Players must also ask conductor but they are all sitting and playing and not clear what they are playing So I have to interrupt there but the conductor should be saying to orchestra, 'Wrong, wrong, wrong, not clear'! Still they continue and continue with no result and wasting so much time.

When commenting about a student conductor who was too softly spoken, he was not embarrassed in telling either him or me the direct truth about the quality of his performance. The maestro told things as they were and was not afraid of being undiplomatic, negative or unkind in his feedback.

> Oh Mama miia! He's a good musician but conducting ohlala. Without baton he's not clear, not at all. Knitting style.. like a rabbit... speaking nonsense. Very softly and unclear. Only the musicians in the first desk can hear something. But next. What happens with a 100 persons in full orchestra? – I am afraid what happens. Perkele! (Finnish profanity)

Reikko's observations as an auditor seem to support the maestro's frustration about the examples of poor conducting.

> Frankly just watching other people run through their paces and not doing a particularly sterling job of it is pretty boring. It's easier to tune out and just try and concentrate on what I want to achieve.

With the exception of some students, the maestro's feedback was far from complementary. Students however surprisingly accepted this confronting style and approach to the teaching of conducting in a very positive manner. The interviews and private discussions revealed that there was a genuine level of respect from students towards the maestro despite the obvious harshness and directness in the mentoring and coaching process. Marina is impressed by his knowledge of the score; Reikko identifies with and supports his harsh criticism of certain conductors; Oksanen is seen engaging the maestro in serious discussion about the score after the workshops sessions; Petri complements the maestro for the freedom he gives in leading rehearsals and Matti supports and imitates his ideas about keeping verbal discussion to the minimum. Perhaps students almost expect this direct and confrontational behaviour from a maestro whose primary objective is to prepare them for the realities of the professional world. The learning environment was tense and especially confronting for sensitive personalities. However, the social interaction between students and teachers outside the rehearsal sessions was more relaxed, informal and friendly. This type of situation would seem to suggest that a key criterion for engaging effectively and benefiting from the master-class workshop environment would include knowledge of how to prepare and react within that environment and to quickly adapt to the procedures, priorities and personality of the mentor and coach.

Reaction to the maestro's teaching style by independent observers with a background in conducting and music pedagogy was rather negative. After viewing a segment of videotape of the maestro's interaction and coaching, they appeared horrified at seeing public humiliation implemented without sensitivity and sufficient opportunities for questioning and explanation. The maestro was not given the opportunity to respond to such criticism but knowing a little about how he thinks and operates, I would imagine he would just say that 'if you are not happy with my style, go and find another teacher'. The maestro has been known to publicly disagree with panels of major international conducting competitions, walk out on workshops where administrators made decisions about restricting rehearsing time to conducting just pianos and refusing to accept invitations to prestigious workshops in Canada and the United States because they could not guarantee that they would run with the open structure that he demanded. The maestro is hired and appreciated because his style has produced results. Although the results of this workshop appear limited in the view of the maestro, the success and potential of certain individuals may soon be realised with the professional orchestra they are about to perform with. I saw significant progress with Matti and Petri. By significant, I mean their ability to rehearse a piece with a minimal amount of technical mistakes and show evidence that they have listened to the maestro's musical suggestions. The workshop environment exists for the benefit of student conductors to demonstrate such improvements more than it does for the maestro to exhibit his knowledge and skills. For this reason, the maestro's rather negative view of progress is more a concern about lost and wasted opportunities. Orchestral conducting pedagogy from the maestro's perspective is about achieving musical results rather than musical reputation.

CHAPTER 5

A Discussion and Interpretation of the Findings

The purpose of this discussion is to summarise the issues and themes that emerged from the narrative accounts in relation to the topic of conducting pedagogy. The search for meaning and significance of these issues involved analysing the narrative accounts and identifying common and differing viewpoints. This discussion will consider the ways in which this analysis provides answers to the research questions. The previous section provided individual accounts of interaction and reaction to the maestro's pedagogy and the conducting master-class workshop environment. I will now use a day-by-day analysis of the issues and themes that emerged as a result of students' participation. This complementary approach will help focus the attention on how individual performance and participation addresses the questions of what orchestral conducting pedagogy looks like, how it is practised and the teaching and learning approaches that were evidenced in this setting. It will also allow the reader to experience the conducting master-class workshop from another perspective (the auditor/researcher) which involved examining the reflections, events and achievements of multiple participants on a daily basis rather than individual accounts. This discussion will conclude by examining the extent to which the issues discussed in the literature review about orchestral conducting pedagogy were evident and relevant to the learning experiences of the workshop participants.

5.1 First Day of Rehearsal

Day one could be considered a period of adjustment for all student conductors in terms of familiarisation with the repertoire and the responsiveness of the orchestral ensemble. Providing an environment that allowed *freedom and independence* for conducting participants to take charge of the musical direction was clearly evident but sometimes this also resulted in severe reprimands from the maestro and the breakdown of the

rehearsal. This strategy appeared intentional in the sense that the student was permitted the opportunity to discover important rehearsal priorities but also experience how easy it was for the performance to collapse without supervision and concentration. The capacity for student conductors to take the initiative and act confidently was appreciated yet I sensed they were looking for more direction and didn't know how to deal with the 'open rehearsal strategy'. An example of this occurred with Katri in session six. A simple innocent question about where to restart was purposely ignored by the maestro. In this case no reprimand was given but she experienced the embarrassment of having to make the decision to repeat a difficult beat transition twice (and incorrect both times) without a true realisation of what went wrong and how to correct it. In session seven, although the choice of what to perform and where to make the re-starts was primarily left to the conducting participants, the maestro ordered Oksanen to immediately re-start from a particular point because it was not convincing or it simply needed more rehearsing for the benefit of either the conductor, instrumentalists or both. In this latter example, the maestro tightened up his own approach and was more assertive but was not enthusiastic about doing so because he believed it was still the student's responsibility.

Another characteristic of this conducting master-class workshop environment was the freedom of students to choose the level and nature of their participation. Students could move about freely during the performance, (ie: they were not confined to their seats) they could decide to join the ensemble, follow the score independently, choose the repertoire to rehearse or even question the maestro about what they were seeing by sitting next to him at the piano. A question that arose from this situation was whether the freedom provided by the maestro was being fully utilised as some conductors chose to leave the auditorium when they were not performing to learn their parts in solitude.

The workshop environment provided *opportunities for focused observation and self- reflection.* Some things I learnt whilst observing others included;

- Conducting gestures that were large and non-specific, slowed the tempo down.[14]
- Giving instructions whilst covering the mouth with the hand created confusion for the instrumentalists because they couldn't hear instructions about where to make the re-starts. This used up precious rehearsal time.[15]
- Feedback was processed better when students learnt to understand the maestro's non-verbal communication style.[16]
- Economising energy when conducting enabled greater use of passive gestures and allowed active gestures to have greater meaning.[17]
- Certain body postures reduced spoken authority.[18]

These observational opportunities assisted participants in understanding and modifying their own rehearsal behaviours in order to improve musical results. It also enabled student conductors to question others about how their performance was seen from a different perspective.

Performance critique and corrective demonstration were both teaching and learning strategies employed by the maestro. They were the means whereby the maestro provided professional judgement and feedback on individual performances as well as a model for students to imitate as they directed and instructed the musicians with the repertoire. The maestro's corrective advice was characterised by either single directive words (musical terminology) or short sentences containing the bar numbers for re-starts spoken with a strict, interjectory and abrupt tone. Practical demonstration normally involved a physical gesture with minimal explanation accompanied by a grunt of the voice, the stomp of a foot or the clap of the hand. Some of these spoken comments by the maestro included;

[14] Riku in session three.
[15] Riku in session three and Katri in session six.
[16] Riku in session eight.
[17] Petri in session nine.
[18] Katri in session six.

'Fermata now'[19]

'Too early'[20]

'two before poco sostenuto with same tempo'[21]

'Subito'[22]

'Show only downbeat'[23]

'Beat 2 & 3 unclear'[24]

'Secco – cut-off beats 3 & 4'[25]

'Where's the theme?, conduct the theme'[26]

Spoken comments of such a concise nature assisted communication with the orchestra without wasting precious rehearsal time. The maestro's communication style was not easily accepted or adopted by some conducting students although most agreed that to limit talking would make rehearsals more efficient. The varying acceptance of this strategy may have been due to the fact that students were not experienced enough to express their musical ideas coherently or they used talking as a means to covering up their inexperience and mistakes in directing and conducting. The views expressed by some conductors (Katri, Petri, Riku and Oksanen) that they would benefit from more verbal discussion about the music and interpretation also illustrate that they consider the process of learning to conduct as more than just performance and self discipline with verbal instructions. They are seeking feedback and the opportunity to interact and reflect.

A repertoire of instructional clichés developed during the course of day one (maestro and conductors) as a means of communicating to the players simply and directly, interpretation and location. These included comments such as:

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[19] Session 3 with Riku.
[20] Session 3 with Riku.
[21] Session 1 with Sakari.
[22] Session 5 with Oksanen.
[23] Session 6 with Katri.
[24] Session 5 with Oksanen.
[25] Session 6 with Katri.
[26] Session 4 with Matti.

'Once again'; 'One more time'; 'Not together'; 'Ensemble please'; 'Let's take this corner again'; 'Ok, are we ready'?

Physical demonstration was useful in the sense that instruction could take place without having to stop the performance. It was evidenced by both maestro and student conductors in the following ways:

- Putting fingers to lips to indicate dynamics.[27]
- Vocalising articulations[28]
- Hammering out the correct rhythms and tempo on the piano[29]
- Audible groans synchronised with the down-beat of the left hand.[30]

The strategy of *strict adherence to time parameters* was both enforced by the maestro and supported by adopting an instructional method where verbal explanation was concise and to the point. In session two, the change over between participants was noted to have taken less than a minute, satisfying the maestro.[31] During session seven, the time period per performance increased to twenty minutes with other participants taking the responsibility of indicating to the conductor when their time was up even though they were in the middle of a section.[32]

This strict consideration for rehearsal times may provide one explanation for why some *feedback was delayed.* In session four,[33] an observation was made about how the maestro and the musicians preferred showing rather than talking during rehearsing so there was a more uninterrupted flow in the music. Another reason for delayed feedback may have been to allow students the opportunity to reflect upon their own rehearsal and to self correct.

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[27] Session 2 with Petri.
[28] Session10 and Session 4 with Matti.
[29] Session 5 with Oksanen.
[30] Session 6 with Katri.
[31] Session 2 with Petri.
[32] Session7 with Oksanen.
[33] Session 4 with Matti.

The *minimal use of positive reinforcement* was clearly observed during these workshops. For the uninitiated, this appeared a cruel strategy for the opening day of a workshop that was meant to encourage collegiality and mentoring. It appeared that this strategy was both intentional and unintentional. It was a reflection of the maestro's personality to create an atmosphere of seriousness and efficiency. This was a clear theme in the narrative accounts with the intended purpose of imitating the pressure associated with the real-life situation of orchestral conducting. However one is confused about the intention of limiting praise and assurance in a teaching environment. In session nine[34] the positive reinforcement that was used by the maestro was a sign of relief that the piece was finished rather than a genuine, 'well done'! One gets the impression that if no comments were given at the end of a performance, the silence meant, 'satisfactory'. This situation may reflect a philosophical belief about the role of the conductor that they are not there to receive affirmation of their skills and expertise but to concentrate on leading and interpreting the music.

The morning tea break provided an example of a suitable environment where opportunities existed for *non-threatening discussion.* The maestro considered the neutral relaxed atmosphere of a coffee shop or bistro as a more appropriate context for talking and discussing rather than wasting precious rehearsal time.

In summary, the expectations for conducting participants were immediately evident during the very first day of rehearsals. Some conductors were comfortable with those expectations and were already modifying their behaviour and routines to both avoid reprimand and to satisfy the advice from the maestro. Others however, were struggling to comprehend what they were doing wrong. A number of themes and issues emerged including; freedom and independence, opportunities for focused observation, performance critique, corrective demonstration, time management, reinforcement and non-threatening discussion. Some themes and issues arose because of the maestro's teaching style and could be considered

[34] Session 9 with Petri.

strategies designed to promote the high level of musicianship required in conducting whilst other issues were related to the nature of the rehearsal environment in which participants responded to the demands placed upon them. Different levels of participation were also observed according to whether one was an auditor, student conductor rehearsing or a student conductor listening to a rehearsal.

Some of the possible learning outcomes that I observed as a non-conducting participant included;

- Understanding how to direct efficient rehearsal brings praise from both musicians and the maestro.
- Maintaining a suitable balance between speaking and showing makes efficient use of rehearsal time.
- Confidence is often expressed in the type of body language used whilst performing and instructing.
- Homework preparation is essential before rather than during the performance.
- Being self-reliant and organised increases one's ability to make and monitor progress during rehearsals.

On day one, a 'community of practice' (Wegner et. al, 2002. p. 4) was being born and further rehearsal days revealed how this particular community evolved and developed. Analysis of the activities and experiences of the following days also reveals how the shared concerns of the participants about conducting pedagogy deepened their knowledge and expertise through ongoing interaction.

5.2 Second Day of Rehearsal

During day two, similar routines and strategies were observed, repeated and reinforced but with a notable increase in the level of intensity, concentration and activation by the maestro in the correction of individual performances. The new teaching and learning strategy that was evidenced was the degree

to which the maestro directed his comments to the orchestra as well as the student conductors. This *evaluation of the ensemble's performance* by the maestro was observed at the very beginning of session eleven.[35] The maestro's frustration was firstly directed towards the concertmaster who after the third re-start was still not in the correct place.[36] Next, the maestro reprimanded the orchestra for incorrect notes and dynamics followed by an audible stamping of the foot to reinforce the correct tempo and then at the completion, pointing out the absence of the trombone.[37] In session thirteen[38], the maestro was also observed cueing the instrumental parts from his seat on the piano. The affect of this was that the instrumentalists were now marking their parts[39] and conductors were recognising the need to demand from the orchestra the correct/desired interpretation. This was evidenced by the maestro's feedback to one conducting participant that, 'You show legato but they don't play it; Listen'![40] These events were not just a feature of the rehearsal environment. They show the maestro intentionally reinforcing the point that all participants have a responsibility to improve the quality of the performance; musicians and conductors alike. In other words, conducting pedagogy requires evaluation at multiple levels and the maestro has a joint responsibility to both student conductors and musicians.

The *language and vocabulary of the maestro* developed further during day two. The length of the advice phrases had not changed much but sometimes took the form of specific questions, reminders and commands;

> *'What type of articulation are you conducting'?*[41]
> *'What do you want?; show it'!*[42]
> *'Show clearly when you are beating in one and when you decide to beat in three'.*[43]

[35] Session 11 with Matti.
[36] Session 11 with Matti and Marina.
[37] Session 12 with Petri.
[38] Session 13 with Riku.
[39] Session 13 with Riku & Session 18 with non-interviewed student conductor.
[40] Session 12 with Petri.
[41] Session 18 with non-interviewed student conductor performing Brahms.
[42] Session 18 with non-interviewed student conductor performing Brahms.

'Remember at 10, pianissimo'.[44]

An element of humour/sarcasm was also present during the feedback evidenced when the maestro whispered to me, comparing the conducting style of Riku to 'knitting'.[45] These whispered comments not only revealed the maestro's dislike for Riku's technique but also reinforced for other participants gestures that are likely to be criticised and interpreted as weak and confusing.

At the end of the morning of session twenty, the maestro addressed the entire group on the interpretation of the Brahms;

> *'Everybody takes letter B at piano but it is forte piano. Letter C is not forte piano but a diminuendo. Letter M is the same'.*[46]

These spoken comments help reinforce a style of instruction and correction for conductors to use in their rehearsing that increases efficiency and clarifies their communication with the orchestra.

During day two, *performance critique and corrective demonstration* also occurred through gesture instead of spoken advice. Although the gesture of foot stamping was dominant, there were additional variations;

- Waving the hand (palm downwards) to indicate the need to reduce volume[47]
- Punching the air with fist to indicate important down-beats.[48]
- Karate-chop motions to indicate the exact beat.[49]
- Left hand extending palm to indicate crescendo[50]

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[43] Session 19 with non-interviewed student conductor performing de Falla.
[44] Session 15 with Katri.
[45] Session 20 with Riku.
[46] Session 20 with Riku.
[47] Session 18 with non-interviewed student conductor performing Brahms.
[48] Session 19 with non-interviewed student conductor performing de Falla.
[49] Session 19 with non-interviewed student conductor performing de Falla.
[50] Session 16 with non-interviewed student conductor performing Mahler 5.

- Shaking the head sideways to indicate mistakes, frustration and the need to correct.[51]
- Scissor motions with two fingers to indicate cut-offs.[52]
- Out-stretched palm to indicate a missed horn cue.[53]
- High extended arm with only hand and palm moving between an open to closed position and synchronised with the beat. This was intended to indicate an exact rhythm and the idea of a soft dynamic.[54]

There were however positive signs of different conductors recognising this advice and attempting to implement the suggestions during their rehearsals. Petri, for example was observed keeping a check on the wall-clock of remaining rehearsal time.[55] Sakari was detailed and specific with the orchestra in his interpretation of the degree of rubato and tenuto required in the slow movement of the *Mahler*.[56] Oksanen was given a nod of approval from the maestro for rehearsing the Sibelius through 'excerpt isolation' rather than just starting at the beginning and stopping when things broke-down.[57] Katri was still keeping her head buried in the score and limiting her communication with the orchestra but she also showed the changing beat patterns with her fingers for the benefit of the orchestra.[58]

As an observer, I felt both eagerness and frustration. Due to the repetition of the repertoire, I could see and hear the mistakes being made but was puzzled at the minimal attempts by some participants to initiate corrections.[59] I also felt embarrassed for some participants at receiving the wrath of the maestro for repeated errors.[60] The position of observer enabled me to develop and verify my own judgements. My ability to learn from the mistakes of others

[51] Session 18 with non-interviewed student conductor performing Brahms & Riku performing Brahms.
[52] Session 18 with non-interviewed student conductor performing Brahms.
[53] Session 18 with non-interviewed student conductor performing Brahms.
[54] Session 19 with non-interviewed student conductor performing de Falla.
[55] Session 21 with Petri performing Mahler 5.
[56] Session 17 with Sakari performing Mahler 5.
[57] Session 14 with Oksanen performing Sibelius.
[58] Session 15 with Katri performing de Falla.
[59] Session 20 with Riku performing Brahms.
[60] Session 12 with Petri performing Brahms.

however were still only cognitive formulations as I was given limited opportunity to practise and demonstrate what I was seeing, hearing, feeling and thinking. However, being put in the 'hot seat' may have enabled me to experience the same difficulties and to be more sympathetic.

The videotape review at the end of the day's proceedings did however provide a calmer environment and *opportunities for non-threatening discussion.*[61] It was my understanding that even though student conductors were better able to recognise their problems through this method, a single piece of advice by the maestro was insufficient to provide an immediate solution. What was needed by the conductors was an extreme amount of energy and initiative to go home after a gruelling day of rehearsing to re-programme certain gestures, plan rehearsal sections more thoroughly and memorise the music so that they could lead with more authority and confidence. The maestro did not state this explicitly but I suggest that it was his intended message. The maestro's teaching approach was thus seen to lack direct clarification on certain issues. The learner was sometimes placed in the unenviable position of trying to interpret and understand the maestro's intentions in addition to developing conducting skills.

In summary, day two from the perspective of the maestro was about confining and re-modelling the *freedom and independence* of the conductors. The maestro didn't directly encourage conductors to change their individual style but focused on the specifics of the music, pointing out (in rather dramatic ways) how their gestures were not always communicating correct interpretations. The repertoire was rehearsed more thoroughly revealing sectional and ensemble difficulties. From a learning perspective, the following remarks could be made;

- Time is wasted when one speaks unclear to an orchestra about re-starts.
- It is necessary to be specific when demanding things from the orchestra.

[61] Video-tape review paragraphs1-3.

- If one doesn't recognise individual mistakes, one publicly advertises a lack of authority as a conductor.
- Certain repertoire exposes different challenges for players and conductors thus highlighting the need to plan and focus rehearsing.
- Rehearsing is not just about allowing works to be 'run through' from beginning to end without collapses.

If one were to use the word intimidation to describe the teaching style of the maestro, it would conjure up images of fear inspired practice and obedience. In all honesty, this would not truly characterise the atmosphere of the workshop environment so far. However, the shift between *positive and negative reinforcement* was a significant strategy employed in these workshops that helps maintain intensity.

5.3 Third Day of Rehearsals

There were several examples from day three where the maestro brought down his musical judgement/feedback in favour of the student conductor rather than the ensemble. In session twenty-two, the maestro acknowledged a correction call made by Oksanen to the orchestra.[62] After the student's rehearsal time had expired, the maestro literally gave the student the 'thumbs up' signal to indicate that the work had improved. The maestro was also observed welcoming and showing appreciation to the auditors and conductors who sat with him at the piano during the performance and who either helped with page turns or filled in missing instrumental parts.[63]

Whilst *negative reinforcement* still dominated day three, it should be viewed in the context of a *critique of musical and performance errors* rather than a personal attack without sensitivity or reason. For example, the maestro yelled out to the bassoon player about a repeated incorrect note in session twenty-four.[64] The bassoonist acknowledged the mistake and her facial

[62] Session 22 with Oksanen performing Sibelius.
[63] Session 30 with Petri performing Mahler 5; Session 26 with the non-interviewed student. conductor performing Sibelius and Session 24 Matti performing Sibelius.
[64] Session 24 with Matti performing Sibelius.

expression demonstrated that she was rather impressed by the maestro's perceptiveness. Student conductors started showing more initiative in correcting mistakes during rehearsing, for example, foot-stamping, high arm gestures for downbeats and singing themes to demonstrate. The musicians were not necessarily taking criticism personally, (or at least not showing it) rather they were more appreciative and alert of what the conductor wanted.[65] In other words, they began to value and trust the maestro's expertise as he evaluated their performances.

Correctional strategies during day three focused on some additional technical issues besides tempo. During session thirty, the maestro demonstrated to Petri how the controlled use of the wrist and arm creates legato.[66] There was also frequent mention of the phrase, 'Prepare the beat'.[67] The meaning of this for the conductors was to cue or physically indicate the accents or instrumental entry one beat before it actually happened so that it would come exactly on time. This highlights an important aspect of conducting technique. The conducting and beating should come slightly before the actual sound.

The maestro also used questioning to facilitate reflective responses by the student conductors. In session twenty-six for example,[68] instead of just stating that the tempo was too slow, the maestro asked the student for the tempo marking on the score and then told the approximate numerical difference to the actual tempo of the performance. Questions placed to the maestro were not always answered directly. Sometimes responses were rather sarcastic and blunt. In session twenty-four, Matti,[69] innocently asked whether or not his rehearsal time was over thinking that he was doing the right thing by being aware of time limitations. The maestro's response indicated that he should have kept track of his own time by pointing to the

[65] Session 27 with Oksanen performing Copland.
[66] Session 30 with Petri performing Mahler 5.
[67] Session 29 with Sakari performing Gershwin; Session 31 with Matti performing Copland; Session 32 with Katri performing Copland.
[68] Session 26 with non-interviewed student conductor performing Sibelius.
[69] Session 24 with Matti performing Sibelius.

large auditorium clock. This may appear a little insensitive but the message was to take ownership of every aspect of the rehearsal.

There were also examples of humour being used in the correction process. In session twenty-five, the maestro appeared frustrated at the tempo by yelling out, 'too fast, too fast, mama miia'!!! *Katri* replied with a semi serious question, 'Was it really too fast'? to which everyone including the maestro burst into laughter.

The various demonstrations of frustration by the maestro, in themselves, became a form of entertainment and amusement. In session twenty-three,[70] at the conclusion of a rehearsal session, the maestro calmly told the student to watch the clock. The student however misunderstood and continued talking to the orchestra. The teacher then yelled out, 'finito, finito'.

In summary, day three saw the rehearsal of additional and far more technically demanding repertoire. As a result, there was an even more focused attempt by the maestro in pointing out mistakes. Even though correctional feedback appeared at times rather sarcastic and insensitive, the conducting participants appeared to accept advice without offence. There was a move by all participants to rehearse and conduct with greater energy and zeal and pay closer attention to specific aspects of interpretation. Since corrections were not always verbalised and clarified by the maestro, a possible approach by student conductors could have involved discussing musical issues at the completion of the performance rather than during the performance when rehearsal time was limited.

[70] Session 23 with Petri performing Copland.

5.4 Fourth Day of Rehearsals

A noticeable teaching strategy observed during day four involved the maestro frequently *rotating his physical position within the auditorium* and increasing his level of direct verbal and gestural demonstration. The motivation for this higher level of interjectory activity seemed to stem from the fact that certain conducting students had still not been able to use the freedom and independence provided in rehearsing to make self corrections to their communication style, beating precision and interpretative vision of the score, despite repeated reminders. Some of these repeated reminders included the need to;

- Show greater independence between right and left hands.[71]
- Minimise excessive beating.[72]
- Lift the head out of the score.[73]
- Prepare dotted rhythms.[74]
- Verbalise instructions to the orchestra only once[75]
- Limit talking and rehearse.[76]
- Refrain from mumbling instructions to the orchestra.[77]

Session forty-two was an example of this increased level of verbal and non-verbal demonstration. I observed the maestro physically next to the student conductor on the podium, placing his hand to his ear to demonstrate how mumbled the instructions were. After walking around the orchestra several times, he returned and pointed at the conductor's bent knees to indicate his excessive body movement was disturbing for the musicians. After walking back to the piano, he then returned to the podium because the music had stopped. The maestro indicated to the orchestra to let the conductor speak

[71] Session 33 with Petri performing Brahms; Session 38with Oksanen performing Sibelius, Session 42 with Riku performing de Falla.
[72] Session 36 with Katri performing Brahms; Session 35 with Sakari performing Strauss.
[73] Session 36 with Sakari performing Strauss.
[74] Session 36 with Katri performing Brahms; Session 33 with Petri performing Brahms.
[75] Session 40 with the non-interviewed participant performing Sibelius.
[76] Session 38 with Oksanen performing Sibelius: Session 34 with the non-interviewed participant performing Sibelius.
[77] Session 42 with Riku performing de Falla; Session 37 with Riku performing Strauss.

but there was an embarrassing moment of silence because the conductor was confused as to what to rehearse. This incident was significant in that it reinforced the maestro's key objective in conducting pedagogy and that was to provide an appropriate environment where students could exert and demonstrate their musical authority independently. When the maestro didn't see students taking advantage of this, his communication and reaction to the student was confrontational.

Even within this environment of increased instructional activation by the maestro, certain sessions passed with a relative degree of silence. Session thirty-nine is one such example and the particular student conductor was actively seen to be implementing some of the advice given by the maestro such as cueing multiple entries, speaking with authority, singing missed parts and pointing out missed dynamics. It would seem that when *positive reinforcement was minimal* the rehearsal was considered satisfactory. Likewise, when *negative reinforcement was frequent*, the rehearsal had failed to deliver.

The maestro's anger and frustration was again demonstrated directly at Katri during session thirty-six with a combination of three gestures;

- Raising/shaking his fist indicating incorrect preparation of dotted rhythms.[78]
- Shaking of head – indicating a lack of preparation to fix mistakes.[79]
- Sarcastically imitating incorrect and inappropriate beating patterns.[80]

Another forced moment of embarrassment appeared when the student conductor momentarily relinquished her *independence and freedom to take charge of the musical performance.* She was obviously overwhelmed by the degree of severe reprimands by the maestro and asked the maestro what to do. The response by the maestro was predictable; he opened his arms (as if

[78] Session 36 with Katri performing Brahms.
[79] Session 36 with Katri performing Brahms.
[80] Session 36 with Katrı performing Brahms.

to say, don't ask me such a silly question) and impatiently replied, 'rehearse something please'.[81] Although this could be considered inappropriate professional practice, it was a consistent strategy throughout these workshops. The student conductors were reminded on numerous occasions to take ownership of their own learning. Their training was in part, developing a level of confidence and authority so as to be more independent in detecting their own mistakes and to start acting the role of leader rather than learner. Fortunately, it appeared that most participants took the harsh criticism professionally rather than personally. One can only speculate how the maestro would have reacted if students had challenged his criticisms and reacted emotionally to his hostility.

One aspect of this learning environment where the maestro appeared most helpful, encouraging and instructional was his conversations with the auditors or those student conductors who helped or followed the score when he was teaching from the piano. The maestro often reinforced or repeated comments made to the performer/ensemble but in a calmer manner.[82] Being an auditor felt both comfortable and uncomfortable. On the one hand, you were receiving a comprehensive awareness of the intricacies of the score and the mistakes being made without having to be in the 'hot-seat' yourself. On the other hand, you became frequently frustrated at observing those conducting participants who were not 'catching on' to what they needed to do in order to improve. For two participants in particular, they were acknowledging and accepting the advice from the maestro but were finding it difficult to break-out of their rigid or programmed style of conducting to experiment with the maestro's suggestions or make some attempt to imitate or copy his non-verbal demonstrations of gesture at significant moments in the music.[83] These observations reveal that learning to understand the maestro's expectations, style of teaching and music philosophy was critical in being able participate successfully and comfortably.

[81] Session 36 with Katri performing Brahms.
[82] Session 35 with Sakari performing Strauss; Session 41 with Oksanen performing Sibelius.
[83] Session 32 with Katri performing Copland.

5.5 Fifth Day of Rehearsals

The maestro's intensity was in no way diminished on the final day of the workshops. Additional technical and musical errors were pointed out such as non-essential sub-division and uneven beating.[84] With Matti for example, the maestro physically stood next to him and beat simultaneously in the hope of rectifying problems. Three small but significant improvements which 'rubbed-off' on most conducting participants as a result of these workshops included; limiting verbal instructions, showing changing beat patterns with fingers and maintaining eye contact with the orchestra. These improvements were still not natural behaviours but were becoming more frequent during rehearsals. The maestro's teaching approach came across as both dedicated and serious because he endeavoured to maintain the intensity and energy of rehearsals right up to the final day, the final piece and the final chord. This approach should reinforce a similar attitude in students as they direct rehearsals where orchestral musicians exhibit lethargy, a lack of concentration and/or motivational problems.

The informal group meeting at the conclusion of the workshops revealed support for the maestro's performance criticisms and confirmed the relevance and validity of the maestro's advice. The instrumentalists directed their criticism at those participants who were too self-conscious and reticent to communicate with the orchestra with a clear and audible voice. I gained the impression that they also believed it was appropriate to demand the orchestra to play a certain way without providing reason. They also commented that the conductors' beating sometimes became a hindrance rather than assistance. The maestro supported and endorsed the perspective of the instrumentalists in training student conductors because he believed their feedback provided an accurate description of a conductor's musical and communication abilities.

[84] Session 45 with non-interviewed participant performing de Falla.

5.6 Research Questions

After five days of rehearsing, observation, interview and reflection upon the events and experiences of the conducting master-class workshop, the following responses to the research questions could be stated:

5.6.1 Research Question 1

What does orchestral conducting pedagogy look like?

Orchestral conducting pedagogy was researched and analysed by examining the characteristics and features of the conducting master-class workshop environment. This refers to the workshop structure and organisation plus unique aspects, which make it suitable and conducive for the teaching of orchestral conducting. Both the narrative accounts and the day-by-day analysis revealed that the workshop environment:

- was intense, focused and exhausting for many participants.
- had demanding requirements such as performance perfection and intimate knowledge of the repertoire.
- contained both unpredictable/predictable behaviours by both maestro and student conductor in terms of feedback provided and style of rehearsing.
- was performance orientated.
- created opportunities for leadership.
- supported the process of feedback and evaluation.

These characteristics will now be discussed and illustrated. Conducting pedagogy in this environment occurred in an 'authentic' learning environment that involved real-life and real-time problem-solving. Intensity was then an outcome of this overall aspect. Intensity was maintained throughout the forty-four rehearsal sessions starting and finishing with Sakari. It was maintained because the workshop contained strict time parameters for each session that were communicated to all participants at

the start of rehearsing and enforced by both the maestro and individual student conductors. Due to the difficulty and scope of the repertoire, student conductors were encouraged to focus and organise their rehearsal schedules. Some student conductors chose to specialise in and perform repertoire that they felt most comfortable with. This freedom appeared a liberating aspect of the workshop however the maestro's critical feedback, which focused on how the score was read and directed in relation to the sound the orchestra was producing, forced students to think, reflect and react instinctively and quickly. As such, each performance was highly demanding in the sense that the students' concentration was divided between multiple tasks (ie: checking the time, interpretation, absorbing the maestro's feedback, communicating musical intentions to the musicians, responding to the musicians' questions, memorising the structures and nuances of the score and using body language which gave the perception of confidence and authority).

Since conducting was both physically and mentally demanding, exhaustion exhibited itself through the common references to and observations of frustration by the participants. Whilst the interviews produced no direct statements about how exhausting the rehearsals were, the narrative accounts revealed for example that Katri[85] experienced a certain level of personal frustration at the overwhelming nature of directing musicians with repertoire that had complex orchestration, frequently changed metre and that should have required more time for score analysis. Petri[86] and Oksanen[87] through their body language in some rehearsals demonstrated a frustration and sensitivity at not being able to communicate their musical intentions sufficiently to the orchestra as they responded to the maestro's intense feedback. Even the concertmaster, Marina referred to the emotions she was experiencing at playing in the presence of a maestro who demanded efficiency and results from both musicians and student conductors.[88] The physical and mental exhaustion that most participants would have experienced to some degree, was not altogether negative despite the

[85] Refer to interview extract in Katri's narrative account on page, 183.
[86] Refer to the observations made about Petri's in the narrative account on page, 165.
[87] Refer to the observations made about Oksanen in the narrative account on pages, 217-219.
[88] Refer to interview extract in the Maestro's narrative account on pages, 239-240.

multiple examples of individual frustration within the narrative accounts. Interviews from both the musicians and conducting participants revealed that they expected the maestro to place pressure upon them and scrutinise their performances as preparation for the harsh realities of the conducting profession.

Both predictable and unpredictable behaviours occurred throughout the workshop sessions. The maestro's predictable behaviours included; instructing and rehearsing from the piano, calling out bar numbers for restarts and repeating advice about rhythms and instrumental cueing. Matti suggested in his interview that the maestro's predictable teaching style created a sense of continuity and efficiency.[89] Unpredictable behaviours included moments of complete silence and non-interference followed by angry verbal outbursts containing critical feedback and sometimes sarcasm. The instructions used by the student conductors during their rehearsals became predictable especially when the repertoire was repeated. They would often stop the orchestra at the same difficult sections and repeat the same advice. From the auditors' perspective, the style of conducting displayed by individual students became predictable throughout the workshop period. Since the maestro did not intentionally focus his attention on changing individual conducting styles, very few participants made any significant attempt at modifying gestures. What was unpredictable however, was the extent to which student conductors understood the maestro's feedback and applied the advice during their rehearsals. The most observable predictable and consistent behaviours were by the auditors. Their participation was mostly limited to either following the score with the maestro at the piano or sitting alone and observing proceedings. This situation was a source of frustration for the auditor, Reikko who then became quite critical of the maestro's teaching style and the usefulness of such workshops.[90]

[89] Refer to interview extract in Matti's narrative account on pages, 207-208.
[90] Refer to the interview in the narrative account of Matti & the maestro on pages 208-209 & 238.

The conducting master-class workshop was a performance-orientated environment where minimal discussion took place during the rehearsal sessions. This occurred because the maestro's philosophy on conducting pedagogy emphasised showing rather than talking. The practical emphasis was also the basis for *Symphony Australia's* motivations for establishing and sponsoring such workshops. Due to this emphasis, numerous opportunities existed for students to develop leadership skills such as organising, motivating, communicating, correcting, interpreting and creating a musical vision. The opportunity to experiment with and refine technique was possible because students were conducting 'live musicians'. It was this unique situation that enabled students to practise and reflect upon the orchestra's response to their individual gestures. The maestro's criticisms often focused on whether the students' gestures and beating were communicating the required musical intentions and achieving the required acoustical results. Not all participants were able to fully take advantage of such responsibilities and opportunities because their technical and musical skills often lacked the confidence to take charge. Their conducting and responsiveness often placed them more in the role of infant apprentices rather than leaders despite the fact that the workshop environment created the opportunity to practise acting with authority. The practical focus of the workshop environment was the single most important feature, which enabled all participants to experience orchestral conducting pedagogy from an 'authentic' perspective where interaction and participation were not optional exercises but forced requirements.

Critical feedback and evaluation from multiple sources characterised the workshop environment. Without this feature, the master-class could only be considered a private tutorial with minimal reciprocation. Auditors received feedback about individual performances from the maestro; student conductors received feedback from the musicians and maestro; the musicians received feedback about their performance from the maestro and the student conductors. Some of the feedback was immediate whilst other feedback occurred later during the video review sessions. As all

performances were videotaped, a permanent record was available for student conductors to review and analyse at a later date.

The key characteristics and features of the conducting master-class workshop environment described above indicate that orchestral conducting pedagogy was a complex and challenging process even for aspiring professionals with experience, recognition and practice in the field of orchestral conducting. Although the rehearsal environment was both structured (time limitations for each session, selected repertoire and the adherence to certain rehearsal disciplines such as limiting talking) and unstructured (freedom to experiment, make musical decisions and implement personal interpretation) one auditor disputed the general consensus that the learning environment was positive by describing his perceptions of inefficiency and disorganisation of rehearsals.[91] Although I had anticipated that not all participants would completely share the views of the maestro or agree with the style with which the workshop operated, the respect and cooperation that characterised the rehearsal was clearly evident. No arguments, bitterness, or competitive games surfaced throughout the five days.

I will now address how the findings provide answers to the second research question.

5.6.2. Research Question 2

How does teaching and learning occur within a conducting master-class workshop environment?

This question consisted of four parts: (i) the knowledge and skills student conductors developed through their workshop participation; (ii) strategies employed to facilitate learning; (iii) the response of student conductors to the teaching strategies and (iv) the participants' perceptions of the role of the conductor and the process of becoming a professional.

[91] Refer to the interview transcript in Matti's narrative account on page 208.

(i) – Knowledge & Skills

The narrative accounts revealed that student conductors believed that as a result of their participation they would gain performance experience, improve communication abilities, improve problem-solving skills, experiment with and plan rehearsals, develop their technique and increase their familiarity with the orchestral repertoire. Oksanen[92] and Riku[93] viewed the performance experience as an important opportunity to experiment with implementing musical ideas, listening to the combinations of orchestral sounds and developing confidence and efficiency with communication. Sakari[94] and Petri[95] endeavoured to use the performance experience as a means of developing problem solving skills that are encountered as one listens and critiques the sound, tempo and rhythms produced by the musicians. Petri[96], Oksanen[97] and Katri[98] referred to usefulness of such workshops in helping increase repertoire familiarisation and preparation. Matti[99] however, emphasised that the workshops could not teach everything and the main purpose should be seen as bridging the gap between student life and the profession. Nevertheless there was an underlying expectation by many of the participants that this conducting master-class workshop offered the possibility to be 'talent spotted'. For this reason, all student conductors with the exception of Katri had participated in these workshops in previous years.

[92] Refer to the interview transcript within Oksanen's narrative account on page, 222.
[93] Refer to the interview transcript within Riku's narrative account on pages, 195-196.
[94] Refer to the interview transcript within Sakari's narrative account on pages, 232-233.
[95] Refer to the interview transcript within Petri's narrative account on pages, 170-171.
[96] Refer to the interview transcript within Petri's narrative account on page, 172.
[97] Refer to the interview transcript within Oksanen's narrative account on pages, 221-222.
[98] Refer to the interview transcript within Katri's narrative account on page 183.
[99] Refer to the interview transcript within Matti's narrative account on page, 210.

(ii) - Strategies

The teaching and learning strategies observed were evident in the narrative accounts and summarised in the day-by-day analysis. The maestro saw his role as a *mentor* and this was evidenced as he allowed the majority of the musical decisions and direction to be undertaken by the student conductors and providing advice only when he thought necessary. The auditor, Drotti[100] described him as a 'minimalist' suggesting his instructions were brief, often hard to understand and presented in an aggressive manner. A similar view was presented by the other workshop auditor, Reikko.[101] Prijo,[102] the artistic administrator also commented about the maestro's minimalist approach but suggested that it had been effective. Being described as a minimalist may suggest that the maestro was more passive than active in his teaching approach. The maestro also used a *coaching* approach that was very specific and directive about what aspects of the students' performances he wanted corrected and changed. It was not consultative and was often characterised by language that displayed his frustration and disappointment about the musical results.

The process of *consultation* and *discussion* was essentially only used during the video-tape review sessions and not during the rehearsals. The maestro viewed this aspect of the workshop as an essential teaching and learning opportunity in providing students the chance to assess the validity and relevance of his advice and corrective feedback. Pirjo stated that the maestro in his consultation and planning with *Symphony Australia*, demanded the video-taping of all rehearsals as an essential requirement of the workshop environment.[103] This teaching strategy was non-threatening in the sense that students could evaluate their own mistakes as the videotape replayed their performance. Additionally, they were not under the pressure of performing and had more time to think about whether their perception of the performance matched the reality of what actually did happen.

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[100] Refer to the interview transcript within the maestro's narrative account on pages, 238-239.
[101] Refer to the interview transcript within the maestro's narrative account on page, 238.
[102] Refer to the interview transcript within the maestro's narrative account on pages, 238.
[103] Refer to the interview transcript within the maestro's narrative account on page, 240.

The maestro's teaching approach was *honest* and *uncompromising*. His critical feedback was at times not characterised by tactfulness and diplomacy. He sought to state things directly as he saw and heard them. For this reason, student conductors sought his wisdom and expertise even though this also meant enduring insults. One of the interviewed musicians, Marina[104] saw this strategy as both positive and necessary and suggested that this was an unpleasant but necessary aspect of the learning environment in strengthening students' survival skills in the professional world of conducting.

The conducting master-class workshop environment supported the opportunity for both immediate and delayed *correctional feedback*; performance review was not accompanied by a huge amount of positive reinforcement but rather realistic appraisals from multiple perspectives about the clarity of direction, musicianship and communication; *peer observation* enabled students to learn from each other's strengths and weaknesses and finally, the repertoire studied provided students with a comprehensive exposure to the level of expertise required in confidently moving from the world of student to that of professional.

The maestro intentionally avoided using rehearsal time to focus his instructions on technique. The focus of his coaching and instruction was on the music and whether students were directing the ensemble in a way that reflected the composer's intentions and the instructions written in the score.[105] Whilst conducting technique was referred to on occasions, (eg: Riku's 'knitting style' of conducting) the critique on the musical performance took precedence.

The maestro alternated between three physical positions in the workshop space as a strategy designed to demonstrate the focus and intent of his instructional approach. At the piano, he provided corrective feedback and became part of the orchestral ensemble, near/behind the podium, he sought

[104] Refer to the interview transcript within the maestro's narrative account on page, 239.
[105] Refer to the interview transcript of the maestro's narrative account on page, 238.

to demonstrate the mistakes of the conductors and behind the orchestra, he endeavoured to become both a passive and active observer.

Negative reinforcement was used to indicate the maestro's frustration and displeasure at repeated errors and generate a serious and intense atmosphere. *Positive reinforcement* was minimal and conveyed a message of performance satisfaction and improved effort rather than a proclamation of brilliance and delight.

Freedom and independence was given to the participants conditionally to promote a realistic performance environment and initiate the opportunity for self-correction and leadership maturity. However, this freedom was taken away when the maestro detected conductors unable to correct their performance mistakes.

(iii) Student Responses to the Maestro's Teaching Methods

All student conductors expressed to a greater or lesser degree through their interview responses, a view that the maestro's teaching approach of promoting independence and personal responsibility during performance practice, a practical, useful, beneficial and necessary aspect of conducting pedagogy. However, each student also emphasised different aspects of the maestro's approach in reflections about their own learning and development.

Petri commented that observing the maestro's assessments of other participants' mistakes assisted his learning and progress.[106] He discovered through this style of workshop that an important principle in conducting was learning how the musicians responded to his conducting gestures.[107] Petri understood that the maestro was forcing him to solve problems independently and as a result, grew more comfortable with the maestro's

[106] Refer to the interview transcript of Petri's narrative account on page, 173.
[107] Refer to the interview transcript of Petri's narrative account on page, 171.

expectations and demonstrated greater confidence and authority in directing the repertoire.[108]

Katri commented that the workshop had taught her how to respond and react to maestro's criticism of her performance.[109] She viewed the maestro's and musicians' critical feedback as important and valuable to her growth as a professional. Compared with the casual approach experienced in her world of music theatre, the pressure Katri experienced throughout the workshop was a new and challenging phenomenon.[110]

Riku acknowledged the maestro as a great exponent and exemplar of clarity and simplicity and believed that he had endeavoured to implement this feature back into his own performance practice.[111] Riku also commented that the maestro didn't impose his interpretation as he taught but rather pointed out a tradition that was acceptable to musicians.[112] Paradoxically the maestro did impose his interpretation upon many of Riku's rehearsals because of his lack of authority and multiple conducting mistakes.

In describing the maestro's teaching style as predictable, Matti pointed out that the maestro only interfered when something was not working musically.[113] Like Katri, Matti viewed the maestro's insults and intimidation as a positive aspect of the workshop environment and a strategy designed to prepare one for facing the realities of a full professional orchestra.[114] Matti viewed the workshops and the approach of the maestro as one targeted at rehearsing technique rather than the technique of conducting.[115]

Oksanen responded positively to the maestro's serious approach to music making and orchestral rehearsing and as a result sought to take the initiative

[108] Refer to the interview transcript of Petri's narrative account on pages, 173-173.
[109] Refer to the interview transcript in Katri's narrative account on pages, 184-185.
[110] Refer to the interview transcript in Katri's narrative account on page, 185.
[111] Refer to the interview transcript in Riku's narrative account on pages, 196.
[112] Refer to the interview transcript in Riku's narrative account on pages, 194-195.
[113] Refer to the interview transcript in Matti's narrative account on pages. 180 & 181.
[114] Refer to the interview transcript in Matti's narrative account on pages, 207-208.
[115] Refer to the interview transcript in Matti's narrative account on pages, 209-210.

and authority in communicating a musical vision to the orchestra. Oksanen commented that he enjoyed the moments when the maestro was more directive and proactive in giving advice as this illuminated his own understanding and analysis of the repertoire and the effectiveness of his conducting.[116]

Sakari found the workshops stimulating and worthwhile even without the competition element but viewed some of the maestro's ideas and demands about interpretation both frustrating and uncompromising.[117] This view differed from Riku who found the maestro open and relaxed about interpretation. Being the most senior and experienced member of the student-conducting group, he may have found the maestro's predictable style of teaching restrictive to his growing maturity and independence as a conductor. Nevertheless, he was observed accepting the maestro's advice and using the freedoms afforded him to take charge of the rehearsal.

(iv) Perceptions about the role of the conductor

Participants' perceptions about the role of the conductor were obtained through direct questions, reflections about the thinking processes during rehearsals and viewpoints about effective and ineffective conducting.

Petri viewed the conductor as a coordinator.

> All players have individual parts and the conductor is supposed to pull it together.

Marina had a similar view but as an instrumentalist, emphasised that the conductor's main purpose was to keep the ensemble together through tempo and dynamics. The other instrumentalist, Dravnok, highlighted in his interview the subtleties and nuances required by interpretation.

> I am looking for someone who is not just a time keeper but someone who has something to say about the music.

[116] Refer to the interview transcript in Oksanen's narrative account on pages, 219-220.
[117] Refer to the interview transcript in Sakari's narrative account on page, 231.

Reikko developed this theme of interpretation by stating that the conductor should,

> provide a clear vision of the piece that is communicable from conductor to performer.

This view was also supported by Riku who mentioned the skills of

> effective collaboration and communication.

Sakari took a teaching perspective about the role of the conductor.

> I'm not teaching them how to play their instruments but I'm teaching them how to work in a group.

In relating his feelings about conducting an orchestra for the first time, Matti emphasised two important aspects of a conductor's role; listening and analysing. He commented that because he was so nervous, his focus was unfortunately, only on beating;

> I had no idea whether they (the orchestra) played right notes, wrong notes or even if they played the piece I was conducting.

Oksanen viewed the role of conductor as someone engaged in knowledge accumulation and score preparation. He talked in depth about tempi, transitions, cueing, balance, dynamics, marking the score, musical recordings and reading about the composer's intentions. This view was also supported by Katri who referred to the importance of a conductor knowing the musical score and connecting musical ideas. Katri viewed the conductor's role from the perspective of an instrumentalist by posing the question;

> What would I need to see if I were sitting in the orchestra in order to play the part correctly?

The perspective of Drotti (auditor) carries with it the idea of helping the musicians one step further. Drotti believed that an aspect of conducting and leadership was

respecting a musician's professionalism.

This means trusting their musicianship, consulting with them but at the same time demanding much of them during rehearsals. This point was also made by Dravnok when he related the story of how a previous workshop participant had successfully used these same methods during rehearsals.[118]

The perspective from workshop participants about the role of the conductor seemed to focus on musical skills and often neglected (with some exceptions) to emphasise the non-musical skills such as leadership and personality. Although participants used the words 'clarity' and 'communication' in describing their musical intentions as conductors, they found it difficult to specify the link between technical and human skills. There was no direct reference or self-criticism by the participants for example that poor technique affected the quality of their musicianship and conducting. This could have been a reflection of the maestro's focus during the workshops on musical results rather stylistic characteristics of a student's directing style. I will now examine the extent to which the issues explored in the literature review about the pedagogy of conducting were relevant to the findings of this case study.

5.7 Literature Review: Relevant Issues

The following seven issues or themes were explored in the literature review and emerged again within the discussion and findings of the *Symphony Australia* case study research;

(i) technique, (ii) rehearsing, (iii) leadership, (iv) expertise, (v) contextual learning, (vi) communities of practice and (vii) performances of understanding.

[118] Refer to Dravnok's interview transcript within Sakari's narrative account on page, 234.

(i) Technique

Many of the maestro's comments and much of the feedback to student conductors dealt with technical issues. The maestro referred to beat size (Kahn, 1965, p. 9), preparatory gestures (Boult, 1963, p. 6; Lewis, 1945, p. 56), conducting staccato and legato (Lewis, 1945, p. 58) and the problems associated with too much subdivision within the beating (McElheran, 1964, pp. 19-20). Paradoxically, he did not change his teaching methods to focus on the process of improving technique. The maestro viewed gestures as being entirely personal expressions (Vermeil, 1996, p. 66). The maestro's criticisms inferred that the technique of particular student conductors was on many occasions compromising musical results. It would appear that the maestro viewed the workshop as a professional forum for rehearsing and not a place for solving basic technical problems for beginners. For this reason, the maestro did not demonstrate or discuss issues such as baton grip and beating patterns during the workshop.

(ii) Rehearsing

The maestro's views on rehearsing were very much in agreement with the views expressed by Schuller (1997) and Vermeil (1996). The maestro adhered to the concept of 'scrupulous faithfulness to the score' (Schuller, 1997, p. 9) as an essential requirement for rehearsing and interpretation. He also agreed with the view that conducting pianos alone was not a sufficient method for improving as an orchestral conductor (Vermeil, 1996, p. 128). For this reason, the workshop used 'live musicians'. The maestro demonstrated through his critical feedback that the way to rehearse was to isolate problems and then run through entire sections. This was also the philosophy of McElheran (McElheran, 1964, p. vi) who discussed the "detection-diagnosis-remedy approach". The "synthesis-analysis-synthesis" approach advocated by Kohut, (Kohut, 1990, p. 108) also promoted rehearsing difficult musical transitions and complete performances separately. Three other rehearsal suggestions provided by Kohut were also evident in the maestro's advice to and criticisms of workshop participants.

They included: spending the rehearsal time playing rather than talking; speaking with authority in a firm voice and avoiding conducting with one's head in the score (Kohut, 1990, p. 76).

Time efficiency was a common theme explored within the workshop environment. The maestro advocated a showing rather than talking approach and reminded student conductors to check their own time throughout the rehearsal. Boult also mentioned in comments on rehearsal discipline the importance of not stopping the musicians too much when giving instructions (Boult, 1963, pp. 15-20) Student conductors over the course of the workshop were also seen to pay closer attention to pacing and organising their rehearsals (Kohut, 1990, p. 113). This was largely in response to the strict time limits imposed upon them and the large repertoire they were required to prepare.

(iii) Leadership

Both transactional and transformational leadership were relevant concepts when analysing conducting pedagogy within this workshop environment. Student conductors were in a relationship with the maestro and musicians that could be called transactional. Their performances were motivated by a desire to receive critical feedback that could bring about more professional performance practice. This idea of "mutual exchange" and "subordinate performance" was central to the Atik's definition of transactional leadership (Atik, 1994, p. 24). The maestro's intention was to transform students' understanding of conducting from that of technician to music visionary. This was similar to the view that a conductor's task was to translate the composer's vision into a "multidimensional work of art" through an effective rehearsal strategy (Dickson, 1999, p. 9). From the maestro's perspective, supplemented by the views of some instrumentalists and auditors, the process of transformational leadership was not happening to the level he had envisioned in a professional workshop. Transformational leadership according to the maestro meant demonstrating an authority to make musical decisions independently and setting a vision of higher goals

(Telford, 1996, p. 7) for the musicians. Rehearsals were not just intended to be practice opportunities to feel what it was like to lead and direct. They were intended to promote a confidence and ability to act like a professional. Although there was a positive group mood and genuine desire to improve artistic quality and reach high standards (Boerner & von Streit, 2007, p. 132) it was not always accompanied by the characteristics of transformational leadership.

(iv) Expertise

The workshop environment described in this case study was defined and referred to as a master-class because of the existence of an 'expert' pedagogue and practitioner who *coached* and *mentored* 'aspiring professionals'. Several definitions of expertise that focused on unique and extraordinary leadership were particularly useful in understanding the teaching methods of this maestro. One understanding described an expert as "an individual who significantly affects the thoughts, feelings and behaviours of a significant number of people" (Gardner, 2002, p. 5). This understanding includes the view of the expert as "an individual who performs at the top of his/her domain" and "fashions a new domain or significantly alters practices or forms of an existing domain" (Gardner, 2002, p. 5). Being judged extraordinary meant the ability to "recognise universal, attitudinal and problem solving capacities in particularly effective ways" (Gardner, 2002, p. 6). However, an expert can also be;

> entrenched in a point of view or way of doing things that it becomes hard to see things differently. Knowledge can interfere with expertise, at least the flexible kind of expertise that is needed for success in many pursuits. (Stenberg, et. al, 2002, p. 60)

The maestro exhibited characteristics of *expertise* in a number of ways:

- He performed authoritatively and confidently with the musicians on the piano and displayed a thorough knowledge and intricate familiarity with the repertoire.
- His style of teaching affected the way in which student conductors approached their tasks and viewed the role of musical director.
- Students trusted his advice and experience in problem solving matters because of his world-class reputation as teacher, performer and success in training internationally recognised conductors.
- He used a teaching method, which was successful in shifting power, influence and responsibility to the student instead of directly promoting his own greatness and expertise.
- He changed the 'domain' of conducting pedagogy by focusing on rehearsal rather than technique.

The conducting master-class workshop was viewed as a credible and valuable learning experience primarily because the maestro exhibited these characteristics of expertise. The maestro was not referred to as a kind, gentle and understanding teacher and yet the narrative accounts revealed a high level of respect by workshop participants despite the insults and public criticism. The maestro provided a product/service, packaged in a way that was acceptable and useful to the students. The package contained a mentoring relationship that required a partnership of trust and commitment from the student conductors (Bond, 2004; Garvey, 2007, p. 1). The mentoring relationship was also characterised by "structured interaction" (Anglin, 2002, p. 87) The maestro, for example, showed his accessibility in the video review sessions by answering questions and concerns individuals had about their performances. The maestro's expertise also enabled him to act as a coach through a 'solution focused' and 'results orientated' systematic process that facilitated the enhancement of rehearsal performance, self-directed learning and personal growth of student conductors (Grant, 2001, p. 8; Senior, 2007, p. 19).

The maestro's careful, calculated and critical observations of individual performance encouraged students to reflect upon their weaknesses and develop their own strategies for problem solving. The process of self-reflection however does not necessarily require negative reinforcement for effective problem solving. The concept of *leveraging* refers to the capacity of certain individuals to ignore areas of weakness and, in effect ask: "In which ways can I use my own strengths in order to gain a competitive advantage in the domain in which I have chosen to work" (Gardner, 1997, p. 148). There was evidence among some participants of applying this principle in their conducting. Riku and Katri for example displayed many aspects of weakness in their technical skills and performance practice results but persevered and managed to achieve small pockets of personal success.

The master-class workshop allowed student conductors to observe and appreciate the expertise and unusualness of the maestro in action. The environment also facilitated the opportunity to develop "multiple representations" (p. 149) of problems. This meant viewing problems from different and unique perspectives. The multiple representations that students could have accessed in assisting their rehearsal problems were the feedback from the video, musicians, maestro and their peers. The narrative accounts revealed that participants mostly chose to highlight the positive elements of the learning environment when reflecting upon the success of their own development and progress.

(v) Contextual Learning

One of the features of contextual learning is that the student becomes able to construct meaning from their own experiences as they "stretch" and "collaborate" with others using resources beyond themselves (Imel, 2000, p. 2). The narrative accounts revealed that collaboration and stretching was happening in the sense that student conductors sought solutions to their rehearsal difficulties through observing their peers perform and subjecting themselves to the intense scrutiny of the maestro. The student conductors were also engaged in a process of self-regulation as they attempted to filter

and implement the advice and observations of others. There is growing evidence that "people's use of self regulatory processes to systematise their learning and performance play a greater role in developing expertise than their innate talent or ability" (Zimmerman, 2002, p. 86).

(vi) Communities of Practice

This conducting workshop was an account of a 'community of practice' because learning took place in a "participation framework" and was "distributed" among the other participants (Lave & Wenger, 1991, p. 15). The conducting workshop exhibited various design principles underpinning the notion of communities of practice (Wenger, et. al, 2002).

Firstly, there were opportunities for improvised practice and learning from the experiences of other apprentices. The maestro encouraged conductors to exercise their authority during rehearsals and experiment with different alternatives if musical problems appeared. The workshop environment also allowed open monitoring and recording of all performances.

Secondly, this community of practice did value the diversity of the participants. The maestro did not directly attempt to change a student's style of conducting but encouraged them to develop their own problem solving approach towards musical performance so they could act and progress independently.

Thirdly, the workshop environment allowed student conductors to build important relationships and contacts with both colleagues and mentors. Such interaction was important in accessing additional performance opportunities that could enhance their career prospects.

Finally, an open dialogue and discussion of the repertoire and conducting performance was restricted to outside the rehearsal situation. Any dialogue that did occur during the rehearsal was usually between conductor, maestro and orchestra focusing specifically on musical results.

(vii) Performances of Understanding

The teaching and learning, which happened within this 'community of practice' demonstrated a specific view about the process of understanding. The maestro provided students with the opportunity to think and act flexibly with their present knowledge (Wiske, 1998, p. 40) of music and conducting. The maestro also made the conducting experience for some participants uncomfortable in order to challenge their "old repertoires of understanding" (p. 53) about the process of learning to conduct. The video-taping and evaluation of sessions enabled students to compare and analyse 'accounts of experience' however students were not directly encouraged to develop a 'healthy scepticism' about the advice the maestro was providing. They trusted the maestro's expertise and criticisms without challenging his authority. In addition, not all participants in this community had the courage, confidence or time to prove to the maestro that their participation has resulted in an improved awareness about the process of learning to conduct despite claiming this to be so.

5.8 Summary

This study found that within the tradition of orchestral conducting pedagogy, the maestro used a form of mentoring and coaching designed to transform students into professionals. However, the capability of making authoritative musical judgements and engaging in a cooperative and visionary style of leadership that also values the opinions of others were not necessarily a possibility for all participants under such intense conditions and within such a short period of time. The maestro's focus was on ensemble direction that was faithful to the score and focused on ensuring that a coherent and clear musical meaning was conveyed to musicians and therefore to an audience. A key idea that emerged in this case study analysis was that cooperative participation and progress could occur even when there was intense critical feedback from teacher to student. Another aspect is that learning is not always a comfortable or pleasant process. The maestro's style was one that sought to challenge 'old repertories of understanding' to create

disequilibrium. An important point is that this confrontational approach would most probably be a disaster with novices as some degree of experience and expertise needs to exist before it can be challenged comprehensively and meaningfully. This study also revealed that a teaching strategy that repeated advice, identified mistakes and permitted experimentation in front of live experienced musicians provided a suitable approach to learning repertoire, improving rehearsal skills and practising technique. However, the maestro was dealing with 'experienced musicians' (professional aspirants) and conductors and he challenged them to the limits within the relatively 'safe confines' of a workshop setting. The maestro made the environment as 'authentic' as possible but then added the pressure.

The interviews and observations of thirteen participants in the *Symphony Australia* workshops revealed a consensus understanding of the central principles underpinning the teaching and learning of conducting. The interviews for example, revealed a range of viewpoints about the role of the conductor, the style of teaching and what constituted effective rehearsing. The conductor's role was seen as communicating musical ideas in a manner that was clear and concise rather than confusing. All participants experienced a deep appreciation for being allowed to take control of the rehearsal sessions with minimum interference by the maestro. However, this so-called 'non-directive' approach was combined with active enforcement, demonstration and correction when the student continued to repeat errors. Having the freedom and independence to take charge of a musical performance still carried with it the responsibilities and disciplines of rehearsal efficiency. Effective rehearsing was defined and reinforced as the process of maximising the use of performance time and knowing which aspects of the repertoire required the most attention. Whilst most participants acknowledged these central principles, not all were able to identify, reflect and demonstrate how they were going to implement these ideals into their own practice.

All participants including the instrumentalists accepted that the learning environment would be intense and involve both complimentary and critical

feedback. The relationship between maestro and student was frequently tense and intimidating but this appeared to occur without a loss of respect or collegiality. Many of the participants expressed their satisfaction at being given the unique opportunity to develop both musical and communication skills as a result of their participation. As an amateur conductor and non-participating observer, I was also able to take away valuable advice and come to a better understanding of the role of the conductor, rehearsal priorities and an approach to the interpretation of specific repertoire. The one major criticism that emerged from some conductors, two auditors and one instrumentalist, was their disappointment at the lack of musical analysis and verbal discussion. The frustration I shared along with the auditors was our inability to be more active in the rehearsal process. Sitting and observing was frustrating when one was not permitted even a brief opportunity to conduct. This may have contributed to the auditors' responses being more critical about the progress of participants then the assessments by the instrumentalists. The maestro recognised this passive role and stayed back after rehearsals on two separate occasions to provide the auditors with an opportunity to conduct privately with piano accompaniment and receive feedback. This could be viewed as an example of the maestro's immense generosity as a teacher. This should not be confused with being 'nice'. The maestro was still difficult, demanding, and passionate about his profession.

A problem solving focus in learning and understanding the repertoire was evidenced in the degree to which participants demonstrated initiative, motivation and experimentation during their rehearsals or relied upon the advice and/or the repetitive prompting by the maestro. The maestro's evaluation of student performance and progress was far less complementary than their own self-evaluation. The maestro reiterated an observation that the progress of most student conductors was very minimal and had not responded or understood what technical or musical changes were needed in order to minimise their mistakes. The maestro appeared frustrated yet resigned to the fact that the standard was at best, mediocre. However, for some, certain demonstrations needed to be exaggerated and repeatedly

reinforced before they became natural or innate. The core reason for the maestro's impatience was the slow pace at which his advice was listened too and applied. Paradoxically, the students spoke with much praise and admiration for how these workshops and the unique teaching methods of the maestro had provided enormous inspiration and a boost to their professional career ambitions as conductors. The maestro did not regard his teaching approach as anything unique or special. He found it quite difficult even to describe his approach and yet he received full support and admiration from everyone, especially the artistic administrator for his minimalist and yet intimidating style. In some respects, the maestro of this workshop perpetuated the myth described by Lebrecht (2001) that conducting was a mysterious and complicated phenomenon.

My intention was to approach the research questions from various perspectives (students, auditors, musicians, artistic administrator and maestro) as a means to ensure the trustworthiness, representativeness and credibility of the findings. These qualitative indicators were highly suitable for this case study and its purpose to illuminate our understanding of the phenomenon of conducting pedagogy (Lincoln & Guba, 2000, p. 180; Olsen, 2000, p. 230; Greene, 2000, p. 991). The narratives however, could still be interpreted as providing a perspective that was maestro dominated. In other words, his position, authority and valued expertise may have dominated and strongly influenced the views of the other participants, both students and musicians, about their understanding of the teaching and learning process. Any criticism however must also consider that all participants were acutely aware that this maestro had a unique perspective and strategy that had produced results and they were not there to necessarily evaluate his strategy but to learn from it.

Several choices were made during this research process that have strongly guided the direction of the study. Firstly orchestral conducting pedagogy was considered from the perspective of students with an already high standard of musical achievement. Secondly, the mentoring and coaching process was examined from the viewpoint that practical performance with

'limited interference' by the teacher offers a more 'authentic' environment in which student conductors may practise and improve their art. Thirdly, alternative pedagogical processes, which incorporated score analysis and theoretical principles were not examined as part of the study. Fourthly, interviewing would not always be able to take place immediately after an individual's performance because rehearsal schedules were improvised and not planned in advance. As a result, this case study provided a picture of conducting pedagogy with a particular philosophical approach about the role of the conductor and a strategy for developing rehearsal efficiency. This does not necessarily mean that alternative pedagogical approaches were any less worthy or effective but it does provide readers the opportunity to develop an impression about student response to such an approach.

Although conducting master-class workshops of this nature are designed for aspiring young professionals rather than amateurs, both passive and active involvement can motivate learners to gain new knowledge, change unproductive behaviours and understand the repertoire more intimately. Improvements in real-life performances were possible when students become personally involved in both the ownership and music making opportunities of the workshop (eg: playing in the ensemble, sitting at the piano with the maestro, planning the rehearsal). However, having the freedom and independence to take charge of a musical performance still entailed disciplines of efficiency and adequate preparation. The quality and improvement in musical performances was strongly related to the degree in which a participant was willing to listen, observe and make adjustments to the advice and demonstrations and incorporate these into their own style and behaviours. This was the key learning strategy provided by these workshops. The key teaching strategy was creating an environment where this possibility existed and facilitating a style of participation, which places responsibility and decision-making, predominately in the hands and voice of the student.

CHAPTER 6

Conclusions

This case study research project addressed two key questions; What does orchestral conducting pedagogy look like and how does teaching and learning occur within a conducting master-class workshop environment?

The literature review identified that orchestral conducting pedagogy was a largely unresearched domain as much literature was dedicated to describing methods and approaches based on experience and advice rather than empirical research. The history of conducting revealed that both mentoring and coaching were methods used to teach this specialised art form. In the *Symphony Australia* case study, both mentoring and coaching occurred within a short-term apprenticeship. This involved a method of teaching, which transferred the responsibility and ownership of the learning to students in an environment concentrating on practical experience rather than theory and one that encouraged feedback from multiple sources.

From an outsider's perspective, orchestral conducting pedagogy in this workshop environment may have appeared chaotic, highly stressful, super critical and demoralising. The various accounts from the student conductors however revealed their acceptance and appreciation of receiving critique of their conducting performances from an expert maestro who knew the requirements and challenges that they would face when working with a professional orchestra. The knowledge and skills students expected to develop in this conducting master-class workshop included an intimate encounter with specific symphonic repertoire, opportunities to demonstrate leadership and teaching qualities, an understanding of various approaches to musical interpretation, refinement of conducting technique, experience in organising a rehearsal and an improvement in performance confidence. The maestro's pedagogical approach combined active demonstration and direct advice with sessions characterised by minimal interference.

Most active demonstrations focused on musical issues of tempo, rhythm preparation and instrumental cueing and often happened without stopping the ensemble performance. During times of minimal interference, the maestro provided the opportunity for the student conductors to demonstrate their ideas about the music, experiment with interpretation and correct musical problems independently. Much of the maestro's teaching happened from the piano where he participated as an ensemble member playing the orchestral score. This approach enabled the maestro to instruct and correct musically rather than verbally. The video-taping of all sessions was another pedagogical approach designed to allow students to review their own performances and assess the accuracy and relevancy of the maestro's critique. Student conductors appeared to accept the maestro's pedagogical approach as an intense yet rewarding experience that could benefit their path towards becoming professional conductors. This brief summary of the research findings leads to the following understandings about orchestral conducting pedagogy:

Firstly, the conducting master-class workshop provides the opportunity to; observe an expert at work, distinguish between successful and unsuccessful rehearsal practices and experience first-hand the pressures of preparing orchestral repertoire with an ensemble of semi-professional players.

Secondly, the conducting master-class workshop is an environment whose prime function is one of critique. This type of learning environment was seen to encourage honest self-evaluation from several sources besides the maestro. Participants who are likely to benefit the most are those with highly developed reflection skills – (the capacity to review their own performance as well as that of others), observational skills in knowing how to reflect upon the experience of others and those who are able act flexibly with their musicianship skills and incorporate new ideas into their current practices. This ability necessitates a high level of motivation, self-regulation and problem solving capabilities on the part of the student, especially when the teacher chooses to adopt an approach that increases their decision-making responsibility.

Thirdy, repeated criticism and identification of mistakes does not always produce an immediate improvement in performance. It is not until the student conductor can see and hear for themselves how their mistakes impact musical performance, that they will they be able change their actions voluntarily. Despite making mistakes during performance practice, the frequency of interaction between student and orchestra can benefit confidence levels and provide students with a sense of satisfaction in being able to experiment and master the many responsibilities of musical direction.

Fourthly, when students are placed outside their comfort zones in performance practice, positive results can still be achieved if the teacher's expertise is trusted and valued. The maestro's uncompromising approach and respected authority was a key factor why students endured his criticisms and demands.

Fifthly, 'legitimate peripheral participation' is a valued part of the learning process in orchestral conducting. Greater knowledge and experience of performance practice can result when students who have limited participation and authority, know how to participate constructively. This for example occurred when auditors assisted and questioned the maestro during the performances, when student conductors involved themselves in the orchestral ensemble and when other conductors chose to absent themselves from some components of the workshop in order to concentrate on other priorities relating to the workshop.

Finally, a 'community of practice' provides an opportunity for students to interact in a manner that promotes open dialogue and helps build relationships that facilitate the exchange of ideas and experiences. Improvised practice sometimes requires strong leadership and direction to maintain the focus and importance of the activities being studied.

The process of learning to conduct usually involves some form of apprenticeship to learn about and practise both musical and non-musical

skills. The conducting master-class workshop is a very useful medium of pedagogy but it does have its limitations in not being able to adequately address the musicological issues that arise in the analysis and understanding of the orchestral score.

The pedagogical advice available to assist students with their learning of conducting is large but the research literature about the interaction between maestro, student and orchestra is relatively scarce. For this reason, I will briefly discuss several recommendations for both the practice and research of orchestral conducting pedagogy.

6.1 Recommendations

The *Symphony Australia* research study was a single case study investigating a unique event. Further research is needed to investigate alternative models of orchestral conducting pedagogy in order to enhance understanding of the phenomenon. Such research might examine conducting pedagogy as it occurs in other workshop environments, in tertiary education environments, and in long-term conducting apprenticeships in orchestral settings.

As part of my analysis of conducting pedagogy and examining the performance practice demands that arose from this case, I came to the realisation that the process of acquiring expertise in a specialist field was a key theme of the research and common goal for most participants. This lead to further questions about the influence of sex, age, maturity and instrumental proficiency in practising the skills required by conducting.

After examining what conducting looked liked from the perspective of students wishing to seek employment in a professional and competitive environment, another possibility for investigation emerged. This is the concept of implementing democracy and developing collegiality in an environment where 'directing' and 'following' are natural requirements of the performance process. Since the maestro seems to be highly influential in

facilitating and maintaining an atmosphere of expertise as part of the teaching and performing activities, it would be meaningful and relevant to further explore different pedagogical approaches and styles as a way of gauging how students respond and react to different teaching personalities. This leads to a final question posed by this particular case study of whether performance practice is the key influential factor in developing into an expert conductor?

This study offers a starting point for further discussion on the issues mentioned above. This research helped question preconceived opinions about the type of pedagogy that could enhance expertise in the practice of conducting. I would strongly recommend that any additional research undertaken in this field incorporate and focus on the concept of evaluation and performance critique as this appears to be an important theme and activity of the teaching and learning process that was observed during the conducting master-class workshop.

Having emphasised that the purpose of the *Symphony Australia* conducting master-class workshop was essentially about "optimal rehearsing for excellent performances" (Price & Byo, 2002, p. 347), the question remains how to transform ordinary conductors who have professional ambitions into extraordinary performers and maestros? Achieving success and recognition in orchestral conducting seems to be a complex and often mysterious phenomenon. The key to success may lie in the following advice:

> Through sustained effort, it is possible for normal individuals to master key elements and levels of a domain. At the very least we can operate on the level of the expert...one is well advised to engage in regular and searching introspective activities; to locate one's areas of strength and build upon them as much as possible; and finally, to interpret daily as well as "peak" and "trough" experiences in ways that are revealing rather than defeating. (Gardner, 1997, p. 153)

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Appendix 1 - CONDUCTOR CHRONOLOGY OF FAMOUS MUSICAL DIRECTORS

Name	Dates	Nationality	Orchestral Association
Von Bülow, Hans	1830-1894	German	Munich Opera/Berlin Philharmonic
Nikish, Arthur	1855-1922	Hungarian/German	Boston symphony/Leipzig Gwandhaus
Mahler, Gustav	1860-1911	Czech/German	Vienna State Opera/NY Met
Weingartner, Felix	1863-1942	German	Hamburg Opera/Berlin Royal Opera
Toscanini, Arturo	1867-1957	Italian	NBC Symphony/NY Philharmonic
Mengelberg, Willem	1871-1951	Dutch	Concert Gebouw
Koussevitzky, Serge	1874-1951	Russian	Boston Symphony
Walter, Bruno	1876-1962	German	Charlottenburg Opera/NY Philharmonic
Beecham, Thomas	1879-1961	British	London Philharmonic/Royal Philharmonic
Stokowski, Leopold	1882-1977	British	Philadelphia Orchestra
Talich, Vaclav	1883-1961	Czech	Prague National Opera/Czech Philharmonic
Klempere, Otto	1885-1973	German	Budapest Opera/Los Angeles Philharmonic
Fürtwangler, Wilhelm	1886-1954	German	Berlin Philharmonic Orchestra
Reiner, Fritz	1888-1963	Hungarian	Chicago Symphony Orchestra
Busch, Fritz	1890-1951	British	Dresden Opera/Glyndebourne Opera
Kleiber, Erich	1890-1956	Austrian	Berlin Staatsoper
Scherchen, Hermann	1891-1966	German	Collegium Musicum/Winterthur (Switzerland)
Munch, Charles	1891-1968	French/German	Paris Philharmonic/Boston Symphony
Szell, George	1897-1970	Hungarian	Berlin State Opera/Cleveland Orchestra
Barbirolli, John	1899-1970	German	Halle Orchestra/Berlin Philharmonic
Mravinsky, Yevgeny	1903-1988	Russian	Kirov Ballet/Leningrad Philharmonic
Cluytens, Andrea	1905-1967	Belgium	Bayreuth
Von Karajan, Herbert	1908-1989	German	Berlin Philharmonic Orchestra
Celibidache, Sergiu	1912-1996	Romanian	Berlin Philharmonic/Munich Philharmonic
Solti, George	1912-1997	Hungarian	Chicago Symphony
Bernstein, Leonard	1918-1990	American	New York Philharmonic/Vienna Philharmonic

Appendix 2 – Advice/Observations by Professional Conductors

Conductor	Technical/Musical	Philosophical
Weingartner	"Excess movement disturbed the audience and confused the players" **(Weingartner, 1901, p. 217-218).**	
von Bülow	Said to Strauss; "You should have the score in your head, not your head in the score" **(Strauss, 1953, p. 121).**	
Nikish		**"When I conduct a work, it is the thrilling power of the music that sweeps me on. I follow no hard and fast rules for interpretation"** (Chevalley, 1922).
Ozawa		**"Conducting is like holding a bird of life in your hands: hold it too hard and it dies, hold it too lightly and it flies away"** (Holmes, 1982).
Strauss, R	Advising Solti Strauss asked; "Why do you use both hands all the time? Conserve energy; let them enjoy, not you" **(Lebrecht, 2001, p. 171).**	
Beecham	"There are two golden rules for an orchestra: start together and finish together. The audience doesn't give a damn of what happens in-between" **(Atkins, 1978).**	
Karajan		**Observation: He controlled those around him so firmly that he never needed to lose his temper: "If I don't need to raise my voice they'll listen to what I have to say and the less I speak, the more important each word is"** (Legge, 1982).
Richter	Observation: "His beat is unmistakeable; but his power is not there; it is in his eye and left hand. What a wonderfully expressive left hand it is! And he seems to have every individual member of the band in his eye. He misses nothing and we do not seem able to escape the influence of that eye for a single moment" **(Nettel, 1948).**	
Masur		**"Am I such a bad conductor that I have to become a politician"** (Masur, 1990).
Maazel		**"We're just colleagues working together. They play the instrument-ts. I provide the structure and order"** (Maazel, 1984/1987).
Mitropoulus	**"Conducting with a baton is like playing the piano with gloves on. As for the score, Hamlet doesn't walk around the stage reading his part. Why should I"?** (Tortelier, 1984, p. 196).	

Appendix 3

Table 3 – 'Universal' Beat Pattern Gestures

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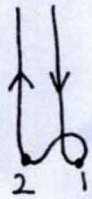

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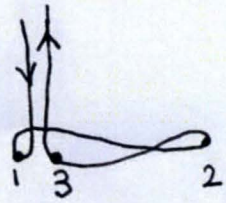

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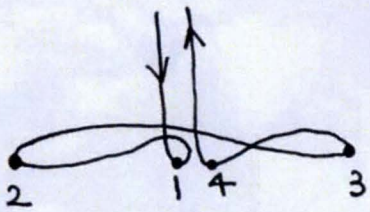

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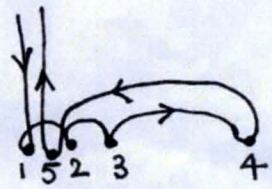

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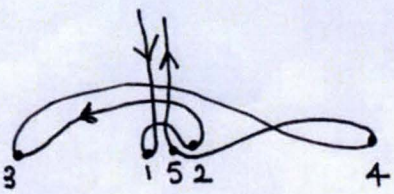

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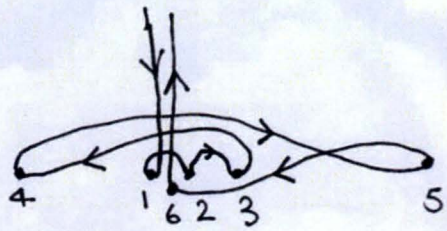

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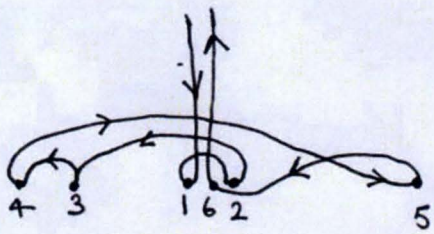

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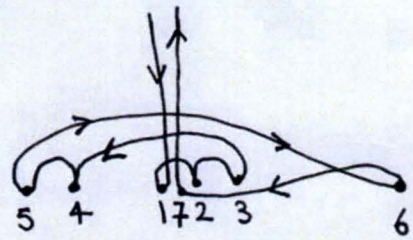

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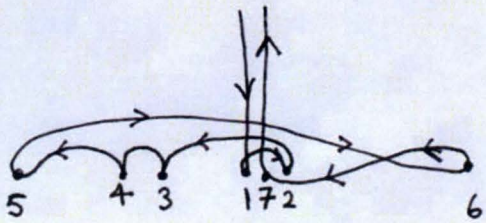

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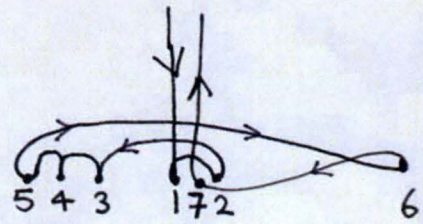

These beating patterns are commonly used in illustrations on technique and gesture and can be supported by texts such as Rudolf (1994) Willetts (1993) and Willetts (2001).

Appendix 4 – Value of Advice based upon Experience

Text	Advice	Implications for T & L
Goldbeck (1933)	"A conductor should never say the same things twice otherwise they make the orchestra lazy" (p.9).	T – clear and precise feedback is important L – Avoiding excess verbosity improves communication.
Lewis (1945)	"It is important to know yourself and your limitations as a conductor and to keep within their bounds. Be self reliant, work hard, be sincere, have a sense of duty and a sense of humour" (p.76).	T – It's not always a positive attribute to have the monopoly on ideas and techniques. L – Seeking new perspectives and ideas is part of the process of continued education.
Boult (1963)	"Conducting is the youngest form of expression and has not been crystallised in schools" (p.72). The fundamentals of all music making apply to conductors and their task is to teach others without exploiting (p.71).	T- It is beneficial to search for new and innovative approaches of teaching conducting. L – It is beneficial to seek new opportunities to practice skills.
McElheren (1964)	"If you are conducting without a baton, ask yourself again whether your hands contribute or detracts from the overall mood" (p.60).	T- Gesture and stick technique should primarily be judged on clarity. L – Be willing to experiment with gesture.
Green (1987)	"The conductor who masters the score is relatively safe; but let a false note come out of an instrument and the whole world knows. The player in constant jeopardy-perfection is not an easy life" (preface).	T – Teachers cannot learn the score for their students but can demonstrate their knowledge through their feedback. L – Accommodating the minor imperfections of the musicians is reciprocal.
Kohut (1990)	"Always watch for clarity of gesture, economy of means and relaxed, smooth movements characteristic of a good athlete" (p. 3).	T – Observation techniques are important to provide constructive feedback. L – A study of body language and posture could assist the development of technical skills.
Willetts (1993/2000)	"The amount of study devoted to the study of conducting in an undergraduate curriculum is embarrassingly little. That could be one reason why you spend so much time in workshops. You want and need more education" (p. 105).	T – Search for new opportunities to incorporate conductor education into general music programmes. L – Constantly redefine the boundaries of your education to promote experience and growth.
Vermeil (1996)	"Gestures are entirely personal.. as personal as the voice. The accuracy of the gesture resides in a perfect coincidence between arm, hand and intention. .And so, especially for phrasing, both hands are needed" (p.66).	T – Gesture can be taught from multiple perspectives not just the conducting one. L – Observe a variety of body language situations and involve yourself in situations where you can integrate gesture and communication.
Schuller (1997)	"If we can all return to truly believing in the art of conducting as a kind of mission of bringing the great masters works of the past and present to life in respectful and selfless ways, we will have served our Muse-Mistress Music" (p.ix).	T- Musical knowledge is crucial to a conductor's training and education. L – Familiarise yourself with diverse opinions on musical style.
Konttinen (2003)	Panula didn't say too much, he didn't offer too much advice; he wanted students to discover the mistakes themselves (p.78).	T – Don't be overly prescriptive L – Develop and manage your own learning through critical evaluative strategies.

Appendix 5 – Pedagogical Texts - Musical & Technical Skills

Text	Musical Skills	Technical skills
Scherchen	* Knowledge before practice * Singing * memorisation * mental preparation	NON SPECIFIC
Lewis	* Understanding tempo and time proportions * Singing * sound more important than conducting style	* simple uncomplicated gesture * balanced poised posture * importance of wrist in controlling articulation.
Boult	* singing, pitch and intonation * memorisation not so important * minimal marking of score * music more important than conducting style * detection of errors – essential requirement * efficient rehearsals with minimal talking	* danger of stiff wrist * correct baton grip * important function of the left hand
McElheren	* practice by listening to recordings * score memorisation * democratic leadership	* correct baton grip * correct position of the beats * conducting beats and not rhythms * beat preparation and cueing * vertical and horizontal motions
Kahn	NON SPECIFIC/MINIMAL DISCUSSION	* small controlled wrist movement * continuous gestures and movements * beating positioning * how to demonstrate dynamics * preference for use of baton and not just hands
Kohut	* Study of repertoire and how to select music * memorisation is important * thoroughly marking the score especially percussion * pacing the rehearsal * singing instead of talking	* downbeat is the most essential gesture * developing an individual style
Schuller	* Faithfulness to the musical score	NON SPECIFIC
Vermeil/Boulez	* learn from bad experiences * gestures are personal * conducting pianos unsatisfactory	NON SPECIFIC
Konttinen	* develop independence in learning and style * music comes first * rhythms must be prepared * conducting pianos unsatisfactory	NON SPECIFIC

Appendix 6 – Phases of the Research Design

PHASE 1 – (Development)

- ethical permission obtained from Symphony Australia to authorise the case-study research
- Preliminary permission given.
- Preparation of draft information sheet and 'informed consent' document for research participants.
- Ethical permission sought and granted by the Human Research Ethics Committee at the University of Tasmania
- Discussion with supervisor and artistic administrator of SA as to choice of module and participants
- Preparation as a participant researcher for the pilot study-module 2.
- Pilot observations and interviews transcribed and analysed
- Preparation of research questions.
- Refinement of approach

PHASE 2 – (Implementation)

- Field note observations of the workshop
- Video note observations.
- Semi-structured interviews
- Interviews transcribed from audio-tape.
- Field notes summarised
- Video-tapes reviewed and transcribed
- Member checking completed

PHASE 3 – (Analysis)

- Analysis of data and emerging trends.
- Review of video-tapes/external auditing of tapes.
- Narrative analytical procedures and phenomenological reflection used to blend interpretations of lived experience into individual accounts and narratives
- Attendance and participation at conducting workshops overseas.

PHASE 4 - (Development of Dissertation)

- Creation of narrative accounts
- Review of literature on conducting pedagogy

Appendix 7 – Conducting Workshop Modules – Symphony Australia

Symphony Australia Conducting Courses	Module 1/2	Module 3/4	Module 5/6	Module 7/8	Module 9/10
Course Name	The Beat Starts Here	Scholar Conductors	A Conductor Prepares/ Budapest-Paris-Adelaide	Approaching the Canon/ Viennese magic	Passion and Politics/ Three Calls and a Gig
Course Teachers	Maestro 1 (Australia)	Maestro 2 (UK & US) Maestro 3 (Finland)	Maestro 4 (Canada) Maestro 5 (Hungary)	Maestro 2 (UK & US) Maestro 6 (Swedish)	Maestro 7 (Germany) Maestro 3 (Finland)
Place	Melbourne/Sydney	Brisbane/Sydney	Hobart/Adelaide	Brisbane/Hobart	Sydney/Melbourne
Time	2-5 April/8-12 July	27-31 May/18-22 Nov	28 Mar-3 April/15-22 April	3-7 June/22-25 June	23-27 Nov/25 Nov-13 Dec 25-29 Nov
Repertoire	Beethoven – Sym. 1 Octet – Stravinsky Sullivan – Mikado Ovt Sullivan – Pirates of Penzance	Schubert-Sym. 8 Mendelssohn-Heb. Ovt Berlioz-Fuast V.Williams-Greenslvs Brahms-Var/thm-Haydn --- Elgar-Serenade Mozart-Sym. 29. Lehar-Merry Widow	Brahms-Sym. 3 Mozart-Sym. 41 Debussy-Prelude --- Mendelssohn-Sym. 3 Janeek-Suite for strings Kodaly-Variations on Hungarian folk song.	Mozart-Sym. 40 Tchaikovsky-Sym. 4 Beethoven-Sym. 5 Elgar-Enigma Variat. Stravinsky-Sym in C --- Dvorak-Cello Concerto Strauss songs/waltzes and polkas.	Bizet-Carmen Puccini-Tosca --- Sibelius-Sym. 1 Strauss-Till Eulenspiegels Brahms-Tragic Overture De Falla-Suite no.2 Copland-el salon Mexico Gershwin-American in Paris Mahler 5
Fees	Selected Participants-$300 Auditors Fee-$66	Selected Participants-$60 Auditors Fee-$66	Auditioned Participants-Free Auditors Fee-$66	Auditioned Participants-Free Auditors Fee-$66	Auditioned Participants-Free Auditors Fee-$66
Orchestra	Semi-Prof local ensemble	Prof local ensemble	Tasmanian Symphony Adelaide Symphony Prof. local ensemble	Queensland Symphony Tasmanian Symphony	Opera/Ballet orchestra Sydney Symphony Melbourne Symphony Semi-Prof. Ensemble

Appendix 8 – Interview Schedule

SYMPHONY AUSTRALIA INTERVIEW SCHEDULE		
Interview Number	Interview Category	Interview Date
Interview 1	Instrumentalist violin	27 November
Interview 2	Instrumentalist cello	27 November
Interview 3	Conducting Participant	27 November
Interview 4	Artistic Manager of SA	27 November
Interview 5	Instrumentalist clarinet	27 November
Interview 6	Auditor	28 November
Interview 7	Conducting Participant	28 November
Interview 8	Conducting Participant	28 November
Interview9	Conducting Participant	28 November
Interview 10	Conducting Participant	29 November
Interview 11	Conducting Participant	2 December
Interview 12	Auditor	2 December
Interview 13	Course Director	2 December

Appendix 9 – Interview Questions

Interview Category 1 – Conducting Particpants
1. Tell us a little of your background in conducting and your motivations for doing it? 2. How did you feel about your progress and experience in the sessions you have so far participated in? 3. Can you think of any frustrating moments and then of any satisfying moments? 4. Are these styles of workshops useful in your learning of the conducting art? 5. What specific things are you focussing on when conducting? 6. What aspects of conductor training can be taught and what aspects does one have to discover and develop individually? 7. How do you go about preparing a piece of music for rehearsal and then performance? 8. Are the group dynamics in this workshop suitable/appropriate for effective learning?

Interview Category 2 - Instrumentalists
1. What do you consider the role of the conductor from the instrumentalist's point of view? 2. Do you see any of these qualities or skills present in the conducting? 3. Do you have any feedback about the style of teaching? 4. How would you describe the type of learning taking place?

Interview Category 3 - Auditors
1. What in your opinion differentiates good conducting from bad conducting? 2. How useful and appropriate were the evaluative comments offered to the participants by the course director? 3. Was there anything in particular that you learnt about the repertoire from observing the conductors perform? 4. What is your motivation for attending the workshops knowing that you will not have the opportunity to conduct yourself? 5. Can you compare the way you have been taught how to conduct with the proceedings in this workshop? 6. Give your opinion about the differences in style and technique between the different conductors?

Appendix 9 - Continued

Interview Category 4 – Artistic Administrator
1. What were the main motivations behind the establishment of these conductor training courses? 2. Are you pleased with the success of the new structure introduced this year? 3. You have personally seen the development of many young conductors over the years. Were there any particular participants that stand out and whose careers have benefited as a result of these workshops? 4. Do you see this workshop type environment as one of the most efficient methods of conductor training? 5. What do you consider to be the key elements of effective communication between a conductor and an orchestra? 6. You have personally observed many different styles of conducting. In your opinion, which styles seem to be most effective? 7. You have personally observed many styles of teaching. What particular aspects of a teacher's style seem to be most appreciated by the conducting participants? 8. Can you recall any particular incidents that happened during the workshops which really communicated to student conductors' valuable advice about the important leadership role of the profession? 9. Does Symphony Australia have any other important plans in the future with regards to conductor training?

Interview Category 5 – Course Director
1. How did you become interested in conducting? 2. How would you describe the way you teach? 3. How important is video camera technology to the teaching and learning? 4. Describe the differences in style between the participants? 5. Sometimes, I notice when there is a crescendo in the music, the beat becomes bigger but when the beat becomes bigger doesn't usually tend to become slower? 6. How do they run these type of workshops overseas?

Appendix 10 – Consent Documents

Information Sheet

Title of Investigation
Orchestral conducting pedagogy: A case study of participants' perceptions of the teaching and learning in the Australia Conductor Development Programme.

Name of chief investigator

Dr Margaret Barrett – (supervisor) – Assistant Head of School, Research – University of Tasmania

Darren Postema – (student researcher) – University of Tasmania

Purpose of Study

To observe and document the teaching and learning strategies operating in the conducting workshops so as to illuminate our understanding of conducting pedagogy. This project is being undertaken to fulfil the requirements for the degree, Doctor of Education, through the University of Tasmania.

Your Participation

Your participation is at all stages in the project, voluntary and you may decide to withdraw at any time without prejudice or bad will. The data I plan to collect will be obtained mainly through passive observation however at the start and conclusion of each module, I would like to interview you about:

1. Your perceptions of the teaching strategies employed in the course.
2. Your perceptions about your performance and progress
3. Your study and rehearsal schedule in preparation for the course.
4. Your conducting experience and career expectations

All steps will be taken to ensure confidentiality of research data. All viewpoints expressed by participants will not be shared with either the course director or Symphony Australia and you may refuse to answer questions which you feel may cause embarrassment or jeopardise the professionalism of your participation in the program.

Unfortunately, no money can be given for your participation. I do however wish to show my appreciation for the time that you do give. Any concerns or complaints that may arise can be directed firstly to Kate Lidbetter from Symphony Australia and then to the Chair or Executive Officer of the Human Research Ethics Committee. (In 2001 the Chair is Dr Janet Vial, phone 03 62264842 and the phone number for the Executive Officer is 03 62262763)

The results of the investigation will be made available to Symphony Australia at the conclusion of the workshops in December 2002. Any significant findings during the course which might affect subjects will be communicated without hesitation.

This project will/has received ethical approval from the University Human Research Ethics Committee. A consent from will be provided to each subject.

I look forward to working with you and do very much value your willingness to participate.

Darren Postema
B.Ed, M.Mus

Statement of Informed Consent

Title of Project
Orchestral Conducting Pedagogy viewed through a case study investigation of the Symphony Australia conductor development program.

I, the subject, have read and understood the information sheet for this research proposal and am fully aware of implications of participating whether it be through informal dialogue, formal interviewing and video observation.

I understand that all research will be treated as confidential and that the aims and purpose of this research is not to generate negative evaluations of me personally or the organisation I represent.

I also understand that my cooperation in this research project is voluntary and that I will not be pressured to offer information that I don't feel comfortable with and may withdraw at any time without prejudice.

All questions relating to the research and my involvement have been answered to my satisfaction and I agree to the publication of data that may result from this investigation.

In providing consent, it has also been agreed that my real name will not be identified in the final publication.

Name of Subject

_____

Category of Subject

_____

Signature of Subject

_____

Date

_____

Statement by investigator

I have explained this project and the implications of participation in it to this volunteer and I believe that the consent is informed and that he/she understands the implications of participation.

Name of investigator _____

Signature of investigator _____

Appendix 11 – Diary Observation Worksheet

OBSERVATION DIARY WORKSHEET – SYMPHONY AUSTRALIA MODULE 10				
Date	Name	Time	Repertoire	
Music Related Comments	Conducting Technique	Teaching Strategies	Participant Comments	Audience Reaction
Personal Evaluation				

Appendix 12 – Pilot Interview Questions

Interview Questions for Participant Conductors
1. Tell me a little of your background in conducting? 2. How would you describe the interaction between yourself, the conducting participants and the teacher? 3. Describe your own progress during the course? 4. What specific things will you take out of this workshop, which could be immediately applied to your own music direction with the groups you work with?

Interview Questions for Maestro
1. What were your main goals as you led out in this module? 2. How did your experience in conductor training impact on the way you teach now? 3. How has conductor training changed over the years? 4. Tell me about your observations of the conducting participants? 5. What is your Music Education Philosophy? 6. At what stage in one's music education should conductor training begin? 7. How do you personally engage in private study before conducting the orchestra?

Moldova Philharmonic Orchestra in performance – Chishinau – 2005
Musical Director – Darren Postema

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